

# AC/DC





# Highway To Hell

Ronald Scott/Angus Young/Malcolm Young

**Rhythm figure 1**

Chords: A, D/F#, G, D/F#, G

end Rhythm figure 1

with Rhythm figure 1 (4 times)

Chords: D D/F# G, D D/F# G, D D/F# G, D/F# A

Liv - in' eas - y,  
No — stop signs,

liv - in' free,  
speed lim - it;

Sea - son tick - et on a  
No - bod - y's gon - na

one way ride. —  
slow me down. —

Ask - in' noth - in',  
Like a wheel,

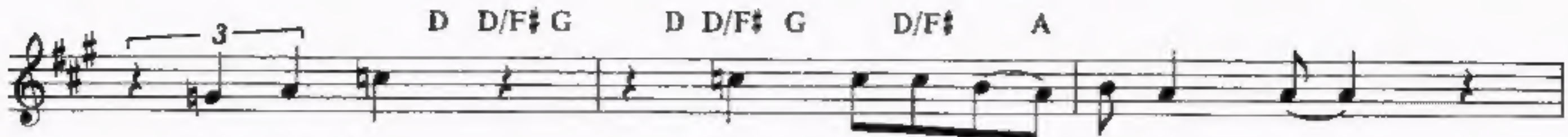
leave me be.  
gon - na spin it.


Chords: D D/F# G, D/F# A, D D/F# G

Tak - in' ev - 'ry - thin' in my stride. —  
No - bod - y's gon - na mess me a - round.

Don't need rea - son,  
Hey, Sa - tan,



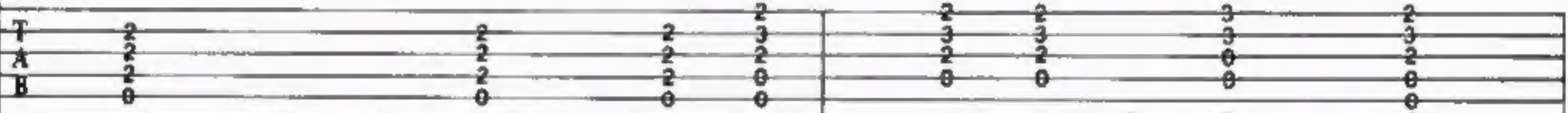

  
 don't need rhyme. Ain't noth-in' I'd rath-er do.
   
 pay'n' my dues, play-in' in a rock-in' band.
   
 Chords: D D/F# G D D/F# G D D/F# G D/F# E5


  
 Go - in' down, par - ty time... My friends are gon - na
   
 Hey, mom-ma, look at me. I'm on my way to the



  
 be there too. I'm on the
   
 prom - ised land.


  
 high - way to hell, on the

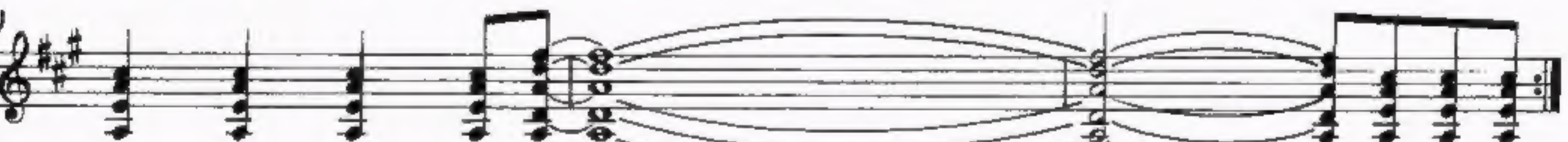

  
 Rhythm figure 2 (lead guitar ad lib on D.S.) end Rhythm figure 2

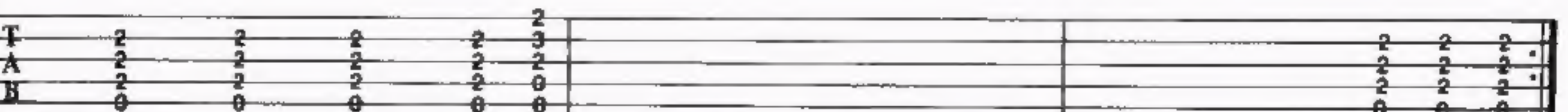


with Rhythm figure 2 (2 times)
   
 Chords: A D/A G D/F# A D/A G D/F#


  
 high - way to hell, I'm on the high - way to hell, I'm on the


  
 high - way to hell.







2. Dsus/A D/A

Mm. Don't stop me!

T  
A  
B

D/A Dsus/A D/A Dsus/A D/A Guitar solo

with Rhythm figure 2 (4 times)

T  
A  
B

T  
A  
B

*D.S. al Coda 1*

I'm on the

hold bend

T  
A  
B



## Coda I

D.S.  $\frac{3}{4}$  al Coda II  $\text{D/A}$ 

high - way to...

(12) (5)

## Coda II

high - way to hell — And I'm go - in' down — all the way —

Free time

on the high - way to hell. —

tr 12 (16)



# You Shook Me All Night Long

Angus Young/Malcolm Young/Brian Johnson

G D

let ring

T 3 5 3 3 3 3 2

A 3 3 3 3 3 3 2

B 0 0 0 0 0 0 0

G

let ring

T 3 5 3 3 3 3 2

A 3 3 3 3 3 3 2

B 3 3 0 0 0 0 0

D G C

let ring

T 2 3 3 3 3 3 2

A 3 3 3 3 3 3 2

B 0 0 0 0 0 0 0

G C G D G D G D

let ring

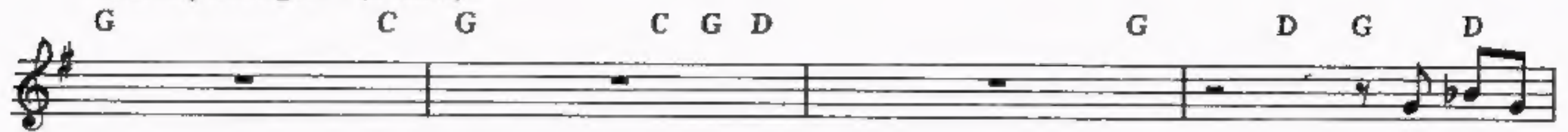
T 3 3 3 3 2 2 3 3 3 3 2 2

A 3 3 3 3 2 2 3 3 3 3 2 2

B 3 3 3 3 0 0 3 3 3 3 0 0



with Rhythm figure 1 (4 times)



She was a



fast ma - chine... she kept her mo - tor clean... She was the best damn wo - man that I've  
dou - ble time... on the se - duc - tion line. — She was one of a kind, she's just



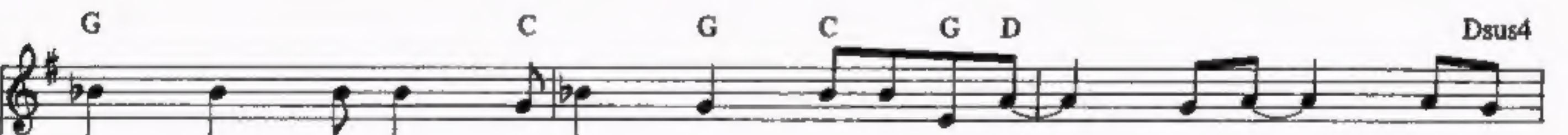
ev - er seen... She had the sight - less eyes, — tell - in' me no lies, —  
mine all mine... Want - ed no ap - plause, — just an - oth - er course... Made a



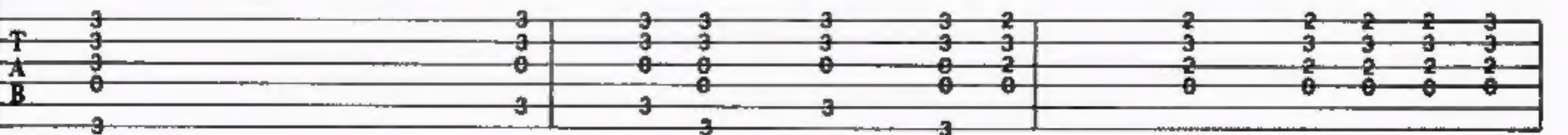
Knock - in' me out... with those A - mer - i - can thighs. Tak - in' more than her share... had me  
meal out - ta me... and came back for more. Had to cool me down... to take an -



fight - in' for air... She told me to come, — but I was al - read - y there... 'Cause the  
- oth - er round... Now I'm back in the ring... to take an - oth - er swing... 'Cause the



walls start shak - in', the earth was quak - in', my mind... was ach - in', and  
walls were shak - in', the earth was quak - in', my mind... was ach - in', and





D Dsus4 D G Cadd9

we were mak - in' it. And } you shook me all \_  
we were mak - in' it. And }

Rhythm figure 2

let ring-

T 2 3 2 3  
A 3 3 3 3  
B 0 0 0 0

G/B D Cadd9 G/B

night \_ long. \_ Yeah,

let ring- let ring- let ring- end Rhythm figure 2

T 3 3 2 3  
A 0 0 0 0  
B 2 0 0 0

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

you shook me all \_ night \_ long. \_ Work - in'

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

you shook me all \_ night \_ long. \_ And

Cadd9 G/B G Cadd9 G/B D

knocked me out \_ babe. You shook me all \_ night \_ long. \_

Cadd9 G/B

You had me sha - kin' ba - by.



G Cadd9 G/B D G

You shook me all night long.

*let ring*

D/A Dsus4

You shook me. Well, you took me.

Guitar solo


G C G/B D C G/B G

B R

guitar 2



G Cadd9 G/B D



You shook me all night long.



Cadd9 G/B G Cadd9 G/B D

Yeah, <sup>3</sup> you shook me all night long.

Cadd9 G/B G Cadd9

Yeah, yeah, you shook me all

G/B D Cadd9 G/B D

night long. You real-ly got me in.

G Cadd9 G/B D Cadd9

You shook me all night long.

let ring let ring

G/B D Cadd9 G/B D

Yeah, you shook me, Yeah, you shook me

let ring let ring

all night long.



# Let's Get It Up

Angus Young/Malcolm Young/Brian Johnson

(E) A D/A (E) A D/A A

(E) A D/A (E) A D/A A

Rhythm figure 1 end Rhythm figure 1

A5 B5 E A5 B5 A5 B5 E A5 B5

1. Loose lips sink ships, So come a-board for a plea-sure trip...  
2. See additional lyrics

Rhythm figure 2 end Rhythm figure 2

with Rhythm figure 2 A5 B5 E A5 B5 A5 B5 E A5 B5

It's high tide, so let's ride, The moon is ris - in' and so am I... I'm gon-na



B E B E B A B E B

get it up. Nev - er gon - na let it up.

Rhythm figure 3 end Rhythm figure 3 with Rhythm figure 3 (2 times)

E B A B E B E B A

Cruis - in' on the sev - en seas, A pi - rate of my

B E B A

lov - in' needs. I'll nev - er go down, Nev - er go down, so

with Rhythm figure 1 (2 times)

(E) A D/A (E) A D/A A

Let's get it up. Let's get it up.

(E) A D/A (E) A D/A A

Let's get it up, Right to the top. Let's get it up, right now.

E D A E D A

B B







with Rhythm figure 1 (4 times)

*ad lib solo (16 bars)*

17

(E) A D/A (E) A D/A

Let's get it up. Come on, — let's get it up. Oh, —

A (E) A D/A

get, get it. — Let's get it up. Switch it on, start it, let's

(E) A D/A A (E) A D/A

get it up. Oh, — yeah, — yeah, come on. Let's get it up.

(E) A D/A A

Na na na na, ooh, let's get it up. Oh, — yeah.

(E) A D/A (E) A D/A A

Let's get it up. Oh, — let's get it up. Get it up. —

A (E) A D/A

Get it up. — Get it up, — right up.

### Additional Lyrics

2. Loose wires cause fires,  
Gettin' tangled in my desires.  
So screw 'em up, plug 'em in,  
Then switch it on and start all over again.  
I'm gonna get it up.  
Never gonna let it up.  
Tickin' like a time bomb,  
Blowin' out the fuse box.  
Never go down, so



# Back In Black

Angus Young/Malcolm Young/Brian Johnson

E D A

Rhythm figure 1

E D A

end Rhythm figure 1

with Rhythm figure 1 (2 times)

E D A

1. Back in black... I hit the sack, I've been too long, I'm glad to be back, yes, I'm ...  
2. See additional lyrics

E D A

let loose from the noose, That's kept me hang-in' a - bout... I keep

E D A

look - in' at the sky 'cause it's get - tin' me high... For - get the hearse 'cause I'll nev - er die. I got

E D A

nine lives, cat's eyes, A - bus - in' ev - ry one of them and run - nin' wild. 'Cause I'm



A E B A B A E B A B G D A G A

back, yes I'm back... Well I'm back, yes I'm

Rhythm figure 2

G D A G A E B A B A E B A B

back. Well I'm back, back. Well I'm

1. 2.

To Coda

G D D

back in black, yes, I'm back in black, back in black.

end Rhythm figure 2



E D/E A/E E 3

T  
A  
B

Rhythm figure 3

T  
A  
B

D/E A/E A E A

T  
A  
B

end Rhythm figure 3

T  
A  
B

E D/E A/E E

with Rhythm figure 3 (3 times)

B B

T  
A  
B







Coda

back in black.

D E

A E

A E B A B A E B A B

Well I'm back back

with Rhythm figure 2



G D A G A G D A G A E B A B A E B A B

back, back, back, back, Well I'm

G D A5

back in black, Yes, I'm back in black. I wan-na say it!

T 13-16 A 12-13 B 12 10 (12)

*Ad lib solo on repeats*

with Rhythm figure 3

with Rhythm figure 3

T 5 3 3 5 3 2 2 3 A 2 0 0 2 12 B 14

*play 3 times and fade out*

play 3 times and fade out

play 3 times and fade out

T 5 3 3 5 3 2 2 3 A 2 0 0 2 15-17 12 12-15-17 B 15-17 12 12-15-17

### Additional Lyrics

2. Back in the back of a Cadillac  
 Number one with a bullet, I'm a power pack.  
 Yes, I'm in a bang with the gang,  
 They gotta catch me if they want me to hang.  
 'Cause I'm back on the track, and I'm beatin' the flack  
 Nobody's gonna get me on another rap.  
 So, look at me now, I'm just makin' my play  
 Don't try to push your luck, just get outta my way.



# Heatseeker

Malcolm Young/Angus Young/Brian Johnson

**E5**

**B5**

**Rhythm figure 1**

**end Rhythm figure 1**

**with Rhythm figure 1**

**A B E A Bsus4 E**

**Rhythm figure 2**

**end Rhythm figure 2**

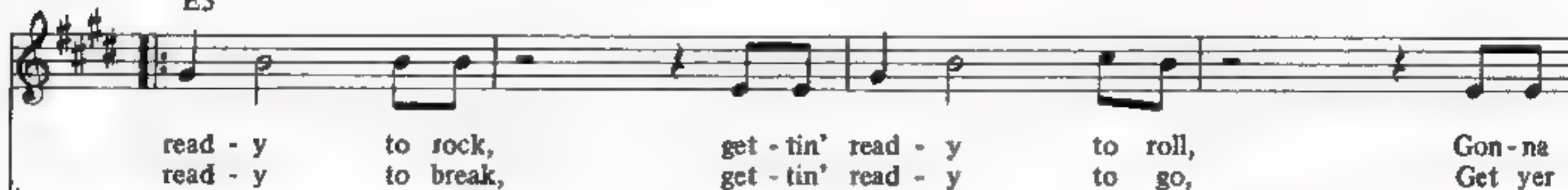


with Rhythm figure 1

B

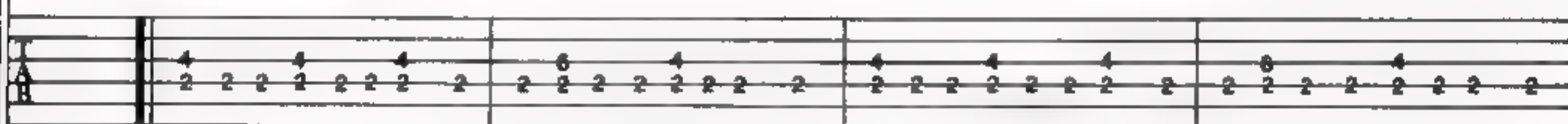


E5



Rhythm figure 3

end Rhythm figure 3



with Rhythm figure 3

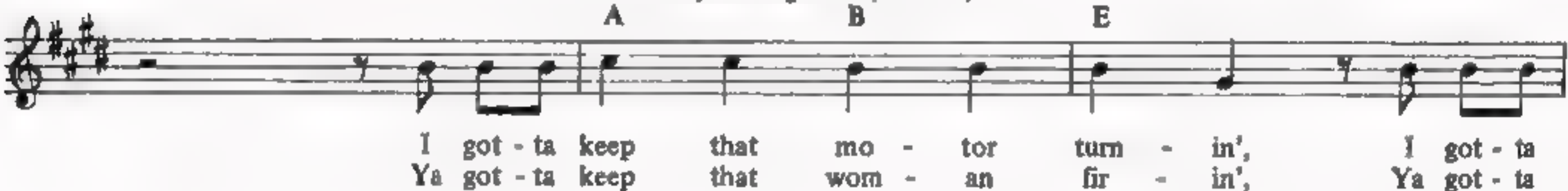


with Rhythm figure 2 (2 times)

A

B

E



A

Bsus4

E

A

B

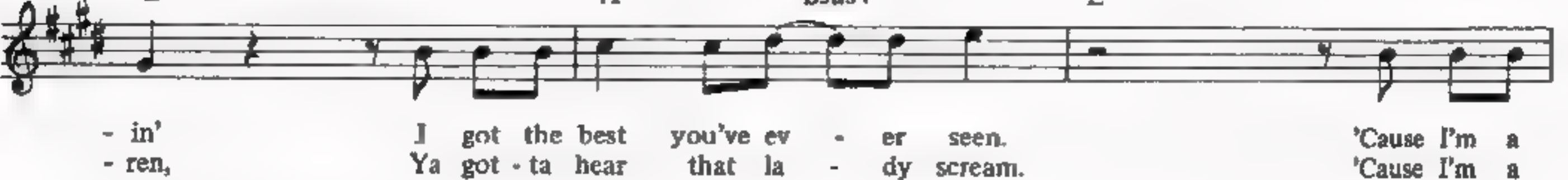


E

A

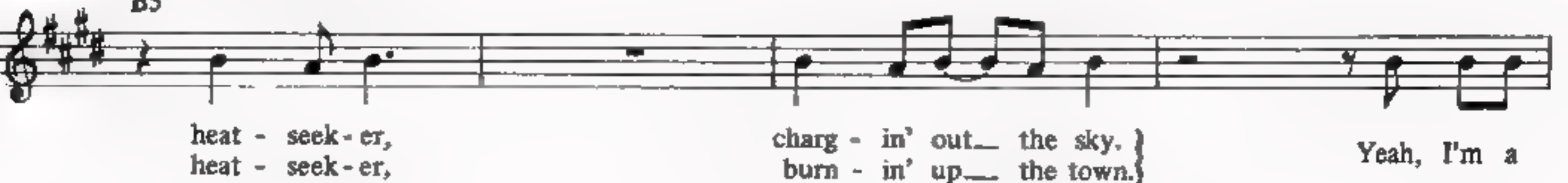
Bsus4

E



with Rhythm figure 1

B5





heat - seek - er, I don't need no

C5 D5 B5 C5 D5

life pre-serv - er. I don't need no one to hose me down,...

B5 C5 D5 B5 C5 D5 B5 C5 D5 B5 A5 B5 To Coda

with Rhythm figure 1

1. to hose me down. Ooh, they get - tin'

2. with Rhythm figure 1 (first 3 bars) Ah, you got it.

C#5 D5



The musical score for 'The Rose Tree' is presented in three systems. The first system is a single staff with a treble clef and a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single staff. Above the staff, there are several annotations: '8va' with a dashed line and a note, 'B5', 'C#5', 'D5', 'B5', 'C#5', and 'D5'. The second system consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). The bottom staff is a bass clef staff with a key signature of one sharp (F#). The top staff has a 'P.H.' annotation above it. The bottom staff has a 'P.H.' annotation above it. The third system consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). The bottom staff is a bass clef staff with a key signature of one sharp (F#). The top staff has a 'P.H.' annotation above it. The bottom staff has a 'P.H.' annotation above it.

The musical score for "The Wind" by George Gershwin is presented in two systems. The first system is in G major (one sharp) and 4/4 time. The melody in the treble clef features a 9th note and an 8va (octave) marking. The bass line in the bass clef includes a P.H. (Pedal Point) marking and a B (Bass) marking. The second system is in C major (no sharps or flats) and 4/4 time. The melody in the treble clef continues with a 9th note and an 8va (octave) marking. The bass line in the bass clef includes a P.H. (Pedal Point) marking and a B (Bass) marking. The score is divided into two systems, each with a key signature change from G major to C major.



B5 C#5 D5 B5 C#5 D5

8va

hold bend

R B B 12 B B B B B B

(10) 9 7 9 0 (10) 0 (10) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19)

with Rhythm figure 1

B5 B5/A B5 B5/A B5 B5/A B5 B5/A

Hon - ey!

B5 B5/A B5

Here she comes. Wan - na

8va

U.B. U.B. U.B. U.B. B

10 (12) 10 (12) 10 (12) 10 (12) 17 (19)

with Rhythm figure 3

E5

see you get up, see the whites of your eyes, 'Cause I'm a

with Rhythm figure 1

B5

heat + seek - er, heat - seek - er, Gon - na

with Rhythm figure 3

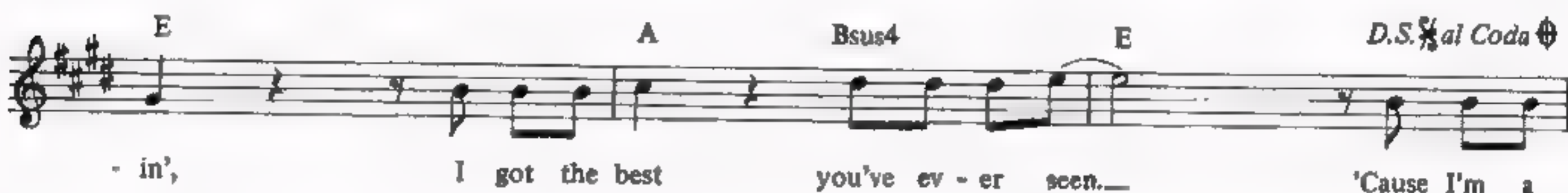
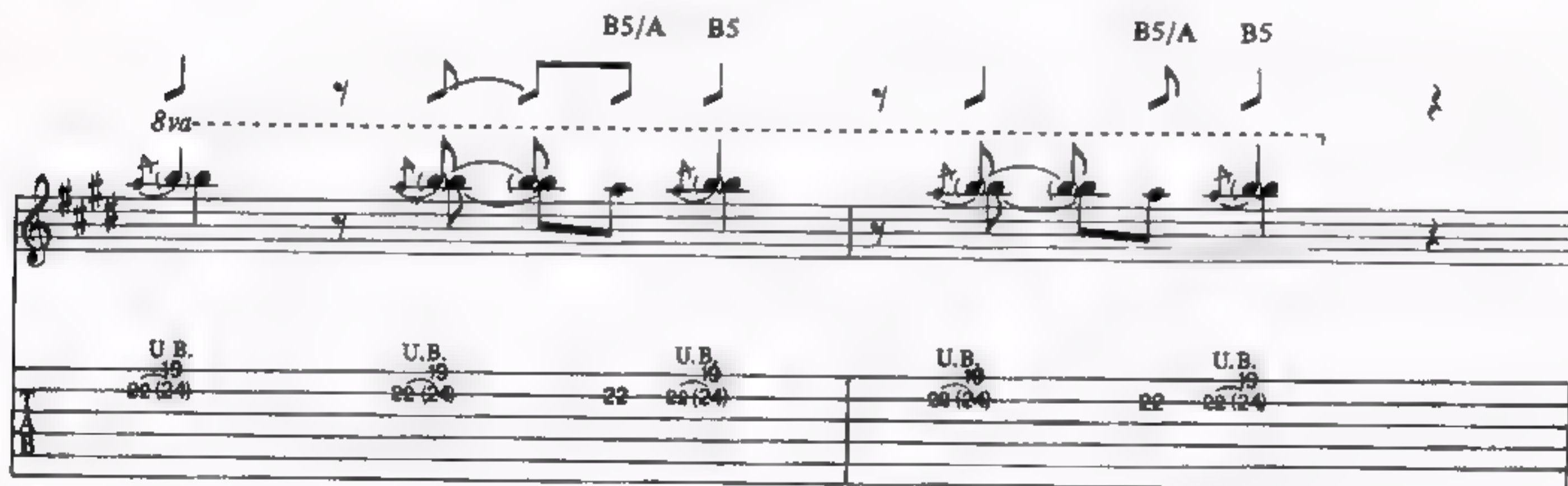
E5

meas - ure you up, gon - na try you for size, 'Cause I'm a



with Rhythm figure 1 (first 2 bars)

with Rhythm figure 2 (2 times)

Coda with Rhythm figure 1 (2 times)  
*ad lib solo (8 bars)*



# Hells Bells

Angus Young/Malcolm Young/Brian Johnson

*play 5 times*

Am Asus4 Am7 Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

Rhythm figure 1

end Rhythm figure 1

Asus4 Am7 Asus4 Am Asus4 G D C5 G/B A5

Rhythm figure 2

end Rhythm figure 2

D5/A Cadd9 G/B A5 D5/A Cadd9 G/B

A5 D5/A Cadd9 G/B A5 D5/A

I'm a rol - lin' thun - der, pour - in' rain, I'm com - in' on like a

Rhythm figure 3



Cadd9 G/B A5 D5/A Cadd9 G/B

hur - ri - cane. My light - nin's flash - in' a - cross the sky,

end Rhythm figure 3 with Rhythm figure 3

A5 D5/A Cadd9 G/B D5

You're on - ly young but you're gon - na die. I \_\_\_ won't take no pris - on - ers, won't \_\_\_

Rhythm figure 4

C5 G5 D5 C5 G5

\_\_\_ spare no lives. No - bod - y's put - tin' up \_\_\_ a fight. I \_\_\_

end Rhythm figure 4



E D5/A A

got my bell, I'm gon - na take you to hell.

Rhythm figure 5

E5 G5

I'm gon - na get you, Sa - tan get ya. Hell's

end Rhythm figure 5

with Rhythm figure 1

Am Asus4 Am7 Asus4 Am Asus4 Am7

bells, Yeah, hell's bells.---

A7sus4 C5 G/B Am with Rhythm figure 2 Asus4 Am7 Asus4 Am

You got me ring - in' hell's bells.--- My tem - p'ra - ture's high.--- Hell's

Asus4 G D C5 G/B A5 with Rhythm figure 3 (3 times) D5

bells.---

Cadd9 G/B A5 D5 Cadd9 G/B

I'll give you---



A5 D5 Cadd9 G/B A5 D5  
 — black sen - sa - tions up and down your spine, If you're in - to e - vil, you're a

Cadd9 G/B A5 D5 Cadd9 G/B  
 friend of mine, See my white light flash-in' as I split the night, 'Cause if

A5 D5 Cadd9 G/B D5 with Rhythm figure 4  
 good's on the left, — then I'm stick-in' to the right. — I won't take no pris - on - ers, won't —

C5 G5 D5 C5 G5  
 — spare no lives. No - bod - y's put - tin' — up — a fight. I —

with Rhythm figure 5  
 E D5/A A E  
 — got my bell, I'm gon - na take you to hell. I'm gon - na get you, Sa -

G5 with Rhythm figure 1 Am Asus4 Am7 Asus4 Am  
 tan get ya. Hell's bells, Yeah, hell's

Asus4 Am7 A7sus4 C5 G/B Am with Rhythm figure 2 Asus4 Am7  
 bells. — You got me ring - in' hell's bells. — My

Asus4 Am Asus4 G D C5 G/B A5  
 tem - p'ra - ture's high. — Hell's bells. —

B  
 6 7 8 7 7 5 5 7 5 7 7 5 7 6 7 7



Guitar solo 1 G5 A5 C5 D5

slow bend

B

A5 G5 A5 C5 D5 A5 G5 A5 C5

hold bend

B R



E G5 Am Asus4 Am7

8va ----- Hell's bells, — Sa - tan's

with Rhythm figure 1

Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

com - in' to you. — Hell's bells, — He's ring - in' them now. — Hell's

Asus4 Am7 Asus4 Am Asus4 C5

bells, — The tem - p'ra - ture's high. — Hell's bells, — A -

Rhythm figure 6

D5 C5 G/B Am Asus4 Am7 Asus4 Am

cross — the sky. — Hell's bells, They're tak - in' you down. — Hell's

Guitar solo 2

8va -----

end Rhythm figure 6 with Rhythm figure 6 hold bend



Asus4 C5 D5 C5 G/B Am Asus4 Am7

bells,— They're drag - gin' you down. Hell's bells,— Gon - na

8va—

hold bend

with Rhythm figure 6 (first 3 bars)  
hold bend

Asus4 Am Asus4 C5 D5

split the night. Hell's bells,— There's no way to fight,— Yeah.

8va—

hold bend

A5 G5 A5 C5 D5 A5 G5 A5 C5

Ah.

U.B. 5 U.B. 5



D5 A5 G5 A5 C5 D5  
 Ah, — ah. —  
 8va  
 U.B. U.B. B B B  
 10 8 10 10 5 (10) 5 (10) 20 (22) 17 20 (22) 17 20 (22)

A5 G5 A5 C5 D5  
 Ah.  
 8va  
 3  
 ritard  
 B B B B B B B B B R  
 20 (22) 20 (22) 20 (22) 17 20 17 19 (21) 19 17 19 (21) 20 20 19 (21) 19 (21) 19 (21) 19 (21) 20

A5 G5 A5  
 3  
 Hell's bells. —  
 8va  
 20 19 17 19 17 19 2 2 2 0 3 0



# Hell Ain't Such A Bad Place To Be

Ronald Scott/Angus Young/Malcolm Young

G5 D/F# G5 D/F# G5 D/F# A *play 4 times*

Rhythm figure 1

G/A A G/A A

end Rhythm figure 1

with Rhythm figure 1 (4 times) G/A A G/A A

Some -

G/A A G/A A

- times I think this wom-an is kind - a hot, Some -

G/A A G/A A

- times I think this wom-an is some - times not.



G/A A

Puts me down, fool me 'round, She'd do it to me.

G/A A with Rhythm figure 1 (first 2 bars)

Af - ter sat - is - fac - tion, an - y die - sel ac - tion.

G/A A G/A A

That ain't the way it should be. She's

D/A Dsus4/A 3 D/A

young, Knows I'm the man, She's got - ta see,

Rhythm figure 2

Dsus4/A D/A E A 3

'Cause I'm here, It's my year,



E G5

Brings out the dev - il in me. Hell ain't a bad place to

end Rhythm figure 2

with Rhythm figure 1 (5 times)

A G/A A G/A A *vocal tacet on repeat*

be

G/A A

Spends my mon - ey, drinks my booze, Stays out ev' - ry night.

G/A A

But I — got to think-in', Hey, just a min-ute,

G/A A G/A A

some - thun' ain't right. Hold it. Dis - il - lu - sions —

G/A A G/A A

and con - fu - sions, You make me wan - na cry.

G/A A

with Rhythm figure 1 (first 2 bars)

Oh what a shame, — you play-in' your games, — Tell-in' me — your — lies. —







with Rhythm figure 3 (2 times)

G/A A

hold bend -----

G/A A

G/A A

G/A A

8va -----

with Rhythm figure 3 (first 2 bars)

hold bend

G/A A

8va -----

hold bend

hold bend

hold bend -----

G/A A

G/A A

G/A A

8va -----

hold bend

hold bend

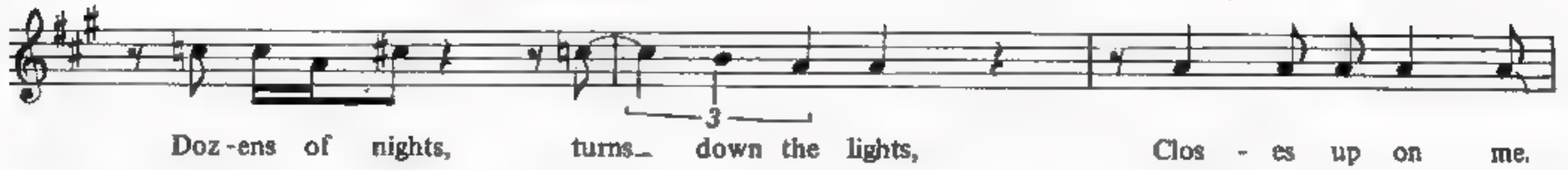


with Rhythm figure 2 (first 8 bars)

D/A

Dsus4/A

D/A



Dsus4/A

D/A

E

A



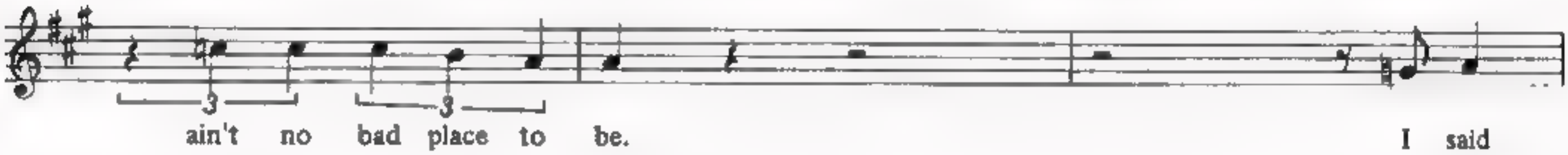
with Rhythm figure 3 (4 times)

A

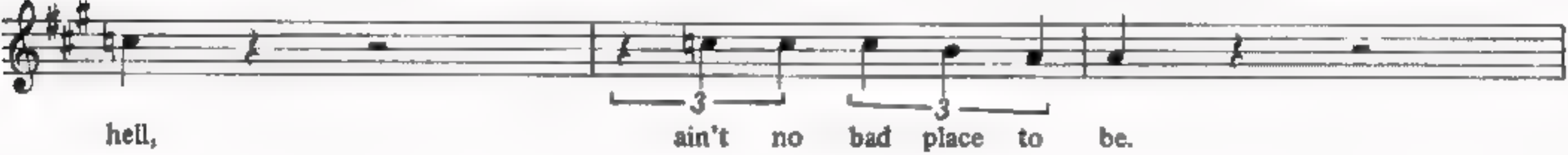


G/A A

G/A A



G/A A



G/A A



G/A A

G/A A



G/A A

G/A A



ritard.





# Problem Child

Bon Scott/Malcolm Young/Angus Young

D5 A5 D5 G5 D5 A5 D5 G5

Rhythm figure 1

D5 A5 D5 G5 D5 A5 D5 G5

end Rhythm figure 1 with Rhythm figure 1 (2 times)

D5 A5 D5 G5 D5 A5

Cop\_ this. I'm hot, and when I'm not,

D5 G5 D5 A5 D5 G5

I'm cold as ice. \_ Y' get\_ out my way,

with Rhythm figure 1 (first 3 bars)

D5 A5 D5 G5 D5

just step a -side, \_ Or pay the price. \_ What I want \_



G5 D5 G5 D5 G5 D5

— I take, what I don't— I break, And I don't want you,—

Rhythm figure 2

A5 E5 A5 E5 A5 E5

— With a flick— of my knife, I can change your life,

A5 E5 G5 A5 C5 D5

There's noth-in' you can do.— I'm a prob-lem child,—

end Rhythm figure 2 Rhythm figure 3



A5 C5 D5 G5 A5 C5 D5

I'm a prob-lem child,-- Yes I am, I'm a prob-lem child,--

A5 G5 E5 E D5 A5

And I'm wild,--

end Rhythm figure 3

with Rhythm figure 1 (2 times)

D5 G5 D5 A5 D5 G5 D5 A5

D5 G5 D5 A5 D5 G5 D5 A5

Make my stand, no-man's land, On my own,--

with Rhythm figure 1 (first 3 bars)

D5 G5 D5 A5 D5 G5 D5

Man in blue, it's up to you, The seed is sown,-- What I want,--

with Rhythm figure 2

G5 D5 G5 D5 G5 D5 A5 E5

-- I stash, what I don't -- I smash, And you're on my list, --

A5 E5 A5 E5 A5 E5 G5 A5

Dead or a-live,-- I've got a for-ty-five,-- And I nev-er miss,-- Oh, I'm a



with Rhythm figure 3

C5 D5 A5 C5 D5

prob-lem child,— I'm a prob-lem child,—

G5 A5 C5 D5

Yes I am, I'm a prob-lem child,—

A5 G5 E5

Chase me a-round,—

B R

B5 D5 E5 B5 D5 E5

B5 D5 E5

B5 D5 E5 A5 C5 D5

8va—

hold bend



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, with a dashed line indicating an octave extension. The notes are: A5 (marked 8va), G5, E5, and then a series of eighth and sixteenth notes. The second system is a bass line, also in common time, with a key signature of one sharp. It consists of a series of numbers (21, 20, 19, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) written on a five-line staff, representing a sequence of notes or chords.

8va

B B

10 19(21) 20 19(21)

17 17 20 17 20 17 17 19 19 17 19 17

B R

15 (19) (17)

with Rhythm figure 1 (3 times)

D5 G5                      D5 A5                      D5 G5                      D5 A5

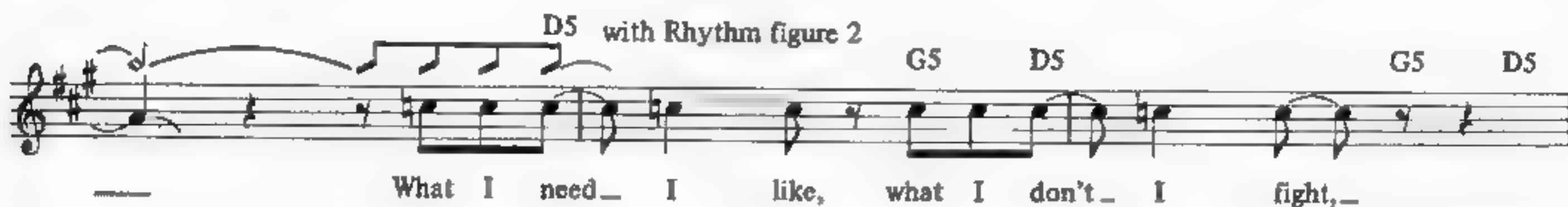
The musical staff consists of five horizontal lines. Above the staff, there are four labels corresponding to the chords in each measure: "D5 G5", "D5 A5", "D5 G5", and "D5 A5". Each label is positioned above its respective measure. The notes themselves are represented by black dots on the staff lines.

**Just watch your step.**

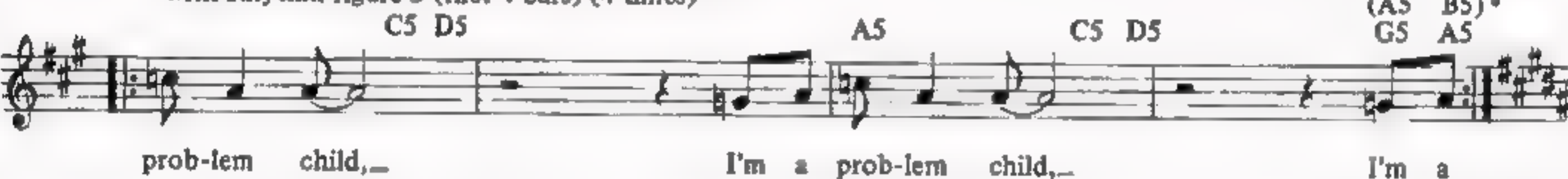
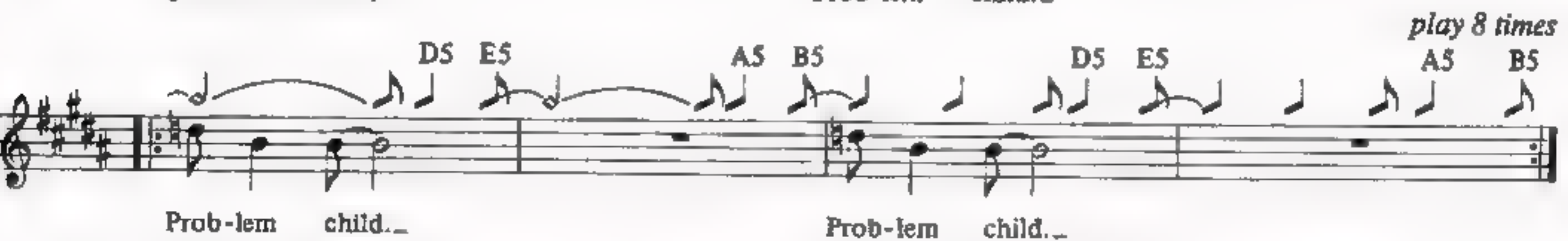
Ev' - ry night, street a - light, I drink my booze,



with Rhythm figure 1 (first 3 bars)



with Rhythm figure 3 (first 4 bars) (4 times)

*ad lib solo (60 bars)*



# Touch Too Much

Ronald Scott/Malcolm Young/Angus Young

E5

It was one of those nights when you turn out the lights, And The face of an an - gel smil - in' with sin, The

Rhythm figure 1

A5 Asus4 A Asus4 A Asus4 E5

ev - 'ry - thing comes in - to view. She was tak - in' her time I was bo - dy of Ve - nus with arms. Deal - in' with dan - ger,

with Rhythm figure 1

end Rhythm figure 1



C A5 Asus4 A Asus4 A Asus4

los - in' my mind. There was noth - in' that she would - n't do. It  
strok - in' my skin, Like a thun - der and light - nin' storm. It

C5 A5

was - n't the first; It was - n't the last. She knew we was mak - in' love. —  
was - n't the first; It was - n't the last. It was - n't that she did - n't

C5

care. — I was so sat - is - fied, deep down in - side, Like a She  
want - ed it hard, want - ed it fast.

D5 E5 G5

hand in a vel - vet glove. — } Seems like a touch,  
liked it done me - di - um rare.



A5 C5 D5  
 a touch too much. ——— Seems like a  
 touch,  
 a touch too much. ———  
 Too much for my bo - dy, too much for my brain. —  
 This damn — wom - an's gon - na drive me in - sane. She got a touch, —

E5 G5 A5 C5  
 D5 E5 G5  
 A5 C5 D5 E5 G5



1.

A5

D A5

D A5

D A5

E5

a touch too much...

2.

E5

Oh! ———

2. She had the much.

Touch me!

Guitar solo

C5

A5

8va-

C5

8va-

D5

E5

G5

A5

8va-



B5 C5 A5 E5

Seems like a

touch, — touch too much. — You know it's much too much, — much too —

Rhythm figure 2

much. — I real - ly wan - na feel, yeah, touch too much. — Girl, — you know you're

with Rhythm figure 2 (3 times)

end Rhythm figure 2

A5 D5 E5 G5

giv - in' me, much too — much. — Oh, seems like a touch, —

A5 D5

just a dir - ty lit - tle touch. — I real - ly need your



E5 G5 55

touch, — 'Cause you're much — too much —

A5 D5

— too much — too much, — Seems like a

E5 G5 A5 C5

touch, a touch too much, —

D E5 G5

Seems like a touch, a touch too

Rhythm figure 3

A5 C5 D E5 G5

much, — Giv - in' me a touch,

end Rhythm figure 3 with Rhythm figure 3 (5 times)



A5 C5 D E5 G5  
 a touch too much. Ba - by got a touch,

A5 C5 D  
 a touch too much. Seems like a

E5 G5 A5 C5  
 touch, 8va a touch too much.

hold bend R hold bend R B hold bend  
 14(15) (15) 14 14(15) (15) 14 12 16(17) 15(17) (17)

D E5 G5  
 8va A touch too

hold bend  
 B 22 22(24) 22 22(24) 22 22(24) (24) R 22 10 22 (24)

A5 C5 D E5 G5  
 much. 8va

B R R R R  
 22(24) 22 22(24) 22 22(24) 22 22(24) 22 17 20 20 17 20 20 17



A5 C5 D

A touch too much. —

8va

20 20 17 20 20 17 20 20 17 20 20 17 20 20 17 22 B

T  
A  
B

E5 G5 A5

A touch too much. —

8va

with Rhythm figure 3 (first 2 bars)

Rhythm figure 4

22 B 22 22 B 22 B 22 B

(24) 22 (24) 22 (24) 22 (24)

7 7 7 7 7 7 7 7  
7 7 7 7 7 7 7 7  
5 5 5 5 5 5 5 5

T  
A  
B

D5 A5 D5 A5 D5 A5 D5 A5 D5 A5

Touch. Come on,

end Rhythm figure 4 with Rhythm figure 4 (2 times)

7 7 7 7 7 7 7 7  
7 7 7 7 7 7 7 7  
5 5 5 5 5 5 5 5

T  
A  
B

D5 A5 D5 A5 D5 A5 E5

touch me. Yeah!

B B B B

3 (5) 3 (5) 3 (5) 3 (5)

T  
A  
B



# Who Made Who

Angus Young/Malcolm Young/Brian Johnson

Drums and bass intro



D5

The

vid - e - o games she play\_\_ me. Face it, on the lev - el, but it

(with smile rhythm)

B5

take you ev - 'ry time on a one - on - one\_\_

A5

Feel it run - nin' down your spine\_\_ Noth - in' gon - na save your one\_\_

D5

\_\_ last time, \_\_ 'Cause it own you, \_\_

Dsus4

through and through... The da - ta bank know my num-

- ber. Says I got - ta pay 'cause I

B5

made the grade\_\_\_ last year. \_\_\_



A5

Feel it when I turn the screw. —

Kick you 'round the world. There ain't —

D5

— a thing — that it can't do, —





Who made you? If you made them and they made you, Who pick up the middle and who made

*To Coda*

who? Yeah! Who made

Rhythm figure 3

end Rhythm figure 3

with Rhythm figure 2

who? Who turned the screw?

D Dsus4 D Dsus4

Yeah!

Guitar solo

8va

silent tap

6

7 10

14 10 7

12 10 7

14 10 7

12 10 7

14 10 7

12 10 7

7 10

The musical score for 'Let Ring' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff, consisting of a sequence of eighth and quarter notes. Below the staff, the lyrics 'let ring-' are written, followed by a dashed line indicating the continuation of the melody. The second system is a guitar accompaniment, written on a six-string staff. It includes fret numbers (1-5) and a rhythmic pattern of eighth and quarter notes, corresponding to the melody above.



Run - nin' out - ta chips, you got — no line, — In a

let ring-

with Rhythm figure 2 D.S.  $\frac{5}{4}$  al Coda  $\text{Coda}$

D Dsus4 D Dsus4

nak - ed town. — So don't look down. — No!

Coda with Rhythm figure 3

A A7sus4 D/A A A7sus4 D/A A

— who? Ain't no - bod - y told\_ you. Oh! Who made who?\_

A A7sus4 D/A A A7sus4 D/A A

Who made you?\_ Who\_ made

who? (Who made who?)\_ Who\_ made who? (Who made who?)\_ Yeah, — yeah, — yeah!

with Rhythm figure 2

D Dsus4 D Dsus4

who? (Who made who?)\_ Who\_ made who? (Who made who?)\_ Yeah, — yeah, — yeah!

A

G D A

No - bod - y told — you.

A G D A

(rhythm guitar ritard)

G D A

repeat and fade out



# Whole Lotta Rosie

Bon Scott/Malcolm Young/Angus Young

A5 C5 D5 C5 A5 N.C.      A5 C5 D5 C5 A5 N.C.

Rhythm figure 1      end Rhythm figure 1

with Rhythm figure 1 (3 times)  
A5 C5 D5 C5 A5 N.C.      A5 C5 D5 C5 A5

Wan-na tell — you sto-ry,

N.C.      A5 C5 D5 C5 A5 N.C.

'Bout wom'n I know...      When't comes to lov-

A5 C5 D5 C5 A5 N.C.      A5 C5 D5 C5 A5

- in',      She steals the show...

N.C.      A5 C5 D5 C5 A5 N.C.

She ain't ex-act-ly pret-ty,      Ain't ex-act-ly small,

A5 C5 D5 C5 A5 N.C.

Fort'-two thirt'-nine fif-ty-six,      You could say

T  
A  
B

2 5 7 5 2      2 5 7 5 2  
2 5 7 5 2      2 5 7 5 2  
0 3 0 5 0 3 0      0 3 0 5 0 3 0

A5 C5 D5 C5 A5

play 4 times  
(vocal tacet on repeats)

she's got it all. \_\_\_\_\_

Rhythm figure 2                      end Rhythm figure 2

T  
A  
B

2 5 7 5 2    2 2 2  
2 5 7 5 2    2 2 2  
0 3 0 0 0    0 0 0 0 0

with Rhythm figure 2 (7 times)

Nev-er had a wom - an, Nev-er had a wom-an like you, —

Do-in' all the things, do - in' all the things you do. —

Ain't no fai - ry sto - ry,                      Ain't no skin and bones, —                      But you

give it all you got,                      Weigh-in' in at nine - teen stone. —

5/8                      5/8 F5                      D5

You're a whole lot - ta wom-an.                      A whole lot - ta wom-an.

T  
A  
B

2 2 2 2 2 2 2 2    3 3 3    3 3 3  
2 2 2 2 2 2 2 2    3 3 3    3 3 3  
0 0 0 0 0 0 0 0    1 1 1    1 1 1



A5 G5

A whole lot - ta Ros - ie, Whole lot - ta

A5 G5 A5 G5

Ros - ie, A whole lot - ta Ros - ie,

G5/F# G5 G5/F# G5 G5/G#

To Coda I To Coda II

You're a whole lot - ta wom - an.

A5

with Rhythm figure 2 (7 times)

Hon - ey you can do it, Do it to me all night long.\_

On - ly one who turns, On - ly one who turns me on...

— All through the night -

- time, Right a - round the clock, -

*D.S. al Coda I*

To my sur - prise, Huh! — Ros - ie nev - er stops.

Coda I

Guitar solo


A5

with Rhythm figure 2 (7 times)



[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody is written in a simple, folk-like style. The bottom two staves are for the guitar accompaniment, labeled "T" (Treble) and "B" (Bass). The guitar part includes chords (B, B, R) and a sequence of fret numbers (5, 8, 5, 7, 5, 7, 6, 7, 7, 6, 5, 8) indicating fingerings for the strings.



*hold bend* .....



T 5 7 6 7 6 7 5 5 5 5 (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10)

A 7 6 7 6 7 5 5 5

B

The musical score for 'The Rose Tree' is presented on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes, with a wavy line indicating a trill or grace note. The middle staff is a dashed line with a '4' at the end, likely indicating a measure rest. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line of eighth and sixteenth notes, with a wavy line indicating a trill or grace note. The lyrics 'The Rose Tree' are written below the bottom staff.

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody is written in a simple, folk-like style. The middle staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a trill marked "F5" and a triplet of eighth notes. The bass staff shows a guitar accompaniment with fret numbers 9, 7, and a double bar line. Above the bass staff, there are two measures of guitar-specific notation: the first measure has fret numbers 13, 15, and 17, with a "B" above; the second measure has fret numbers 16 and 17, with a "B" above.

Second system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with a trill marked "D5" and a triplet of eighth notes. The bass staff shows a guitar accompaniment with fret numbers 5, 7, 5, 8, 5, 7, 8, 7, 5, 7, 5, and a double bar line. Above the bass staff, there are two measures of guitar-specific notation: the first measure has fret numbers 5, 7, 5, 8, 5, 7, 8, 7, 5, 7, 5, and a double bar line; the second measure has a wavy line indicating a tremolo effect.

Third system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with a trill marked "A5 guitar 1 N.C." and a double bar line. The bass staff shows a guitar accompaniment with fret numbers 7, 5, 7, 7, 7, 5, 7, and a double bar line. Above the bass staff, there are two measures of guitar-specific notation: the first measure has fret numbers 2, 5, 7, 5, 2, and a double bar line; the second measure has fret numbers 0, 3, 6, 5, 0, 3, 6, and a double bar line. Above the second measure of the bass staff, there is a wavy line indicating a tremolo effect.

\*first time only

Fourth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with a trill marked "guitar 1 N.C." and a double bar line. The bass staff shows a guitar accompaniment with fret numbers 7, 5, 7, 7, 7, 5, 7, and a double bar line. Above the bass staff, there are two measures of guitar-specific notation: the first measure has fret numbers 7, 5, 7, 7, 7, 5, 7, and a double bar line; the second measure has fret numbers 7, 5, 7, 7, 7, 5, 7, and a double bar line. Above the second measure of the bass staff, there is a wavy line indicating a tremolo effect.

Fifth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with a trill marked "f" and a double bar line. The bass staff shows a guitar accompaniment with fret numbers 7, 5, 7, 7, 7, 5, 7, and a double bar line. Above the bass staff, there are two measures of guitar-specific notation: the first measure has fret numbers 7, 5, 7, 7, 7, 5, 7, and a double bar line; the second measure has fret numbers 7, 5, 7, 7, 7, 5, 7, and a double bar line. Above the second measure of the bass staff, there is a wavy line indicating a tremolo effect.

with Rhythm figure 2 (7 times)





8va-----

T 17 17 20 17 17 17 20 17 19 17

A 19 17

B

B B

(5) (5)

*D.S.  $\frac{3}{4}$  al Coda II*

Oh, a whole lot - ta

hold bend

B

20 (22) (22) (22) (22)

Coda II

A

T 14 14 14 14 14 14

A 14 14 14 14 14 14

B 0 0 0 0 0 0

T 14 14 14 14 14 14

A 14 14 14 14 14 14

B 0 0 0 0 0 0

B B B B

5 7 7 (9) 5 6 5 7 (9) 5 6 5 7 (9) 5 6 5 7

T 5 8 5 7 5 8 5 7 5 7 7 5 7 5 7 7 7 5 0

A 5 8 5 7 5 8 5 7 5 7 7 5 7 5 7 7 7 5 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



# Rock n' Roll Damnation

Ronald Scott/Malcolm Young/Angus Young

**Rhythm figure 1**

**end Rhythm figure 1**

**Rhythm figure 2**

**end Rhythm figure 2**

**with Rhythm figure 2 (8 times)**

**1. They**

say that you play too loud, — well, ba - by that's tough.  
say that you want re - spect, — ho - ney for what?

They say that you get too much — can't get e -  
For ev - 'ry-thing that you've done for me, — thanks a lot..

D/A A D/A A D/A A

- nough. They tell you that you look a fool, —  
Get up off your bend - ed knees, —

D/A A D/A A D/A A

and, ba - by I'm a fool for you. — They  
set your mind — at ease. — My

D/A A D/A A

say that your mind's dis - eased, — shake your stuff. —  
tem - per' - ture's run - nin' hot, — oh, I been —

D/A A D/A A

wait - in' all night for a bite of what you got. } And it's a

G D A D/A A G D D/A A

Rock 'n' roll - dam - na - tion, Ma's own whip - pin' boy. —

Rhythm figure 3 end Rhythm figure 3 with Rhythm figure 3 (2 times)

T 3 3 2 2 2 3 3 2  
A 6 6 2 2 2 2 2 2  
B 6 6 2 2 2 4 4 2 2 6

G D A D E

Rock 'n' roll - dam - na - tion, 1. Take your chance, — while you still — got the choice. —  
2.3. Take your chance, — while you still — got the —

1. with Rhythm figure 2 (2 times)  
A D/A A D/A A D/A A D/A A

2. You



2. with Rhythm figure 1 (2 times)

A7

D/A

choice.

A7

Oh, it's a hard life...

D/A

A7

D/A

Dam - na - tion, — They're

A7

D/A

A7

put-tin' you down, — Dam - na - tion, — All — o - ver - town, Dam -

D/A

- na - tion, — 'Cause you're way — out - ta reach, —

A7

D/A

*D.S. al Coda*

Liv - in' on the street you've got to prac - tice what you preach. And it's a

## Coda

A D/A A D/A A D/A A

choice.

8va

with Rhythm figure 2 (6 times)

B

B

B

B

T 17 17 17 17 17 17 17 17

A 16 (18) 14 14 14 14 14 14 14 14

B 16 16 16 16 16 16 16 16

D/A A D/A A D/A A

Dam - na - tion, — You left a hap - py home, — Dam -

8va—

B B B B B B B B

17 17 17 17 17 17 17 17

16 (16) 16 (16) 16 (16) 16 (16) 16 (16) 16 (16) 16 (16) 16 (16)

D/A A D/A A D/A A

- na - tion, — To live — on your own, — Dam - na - tion, — You want to

8va—

B B B B

17 17 17 17

16 (16) 16 (16) 16 (16) 16 (16)

17 17 17 17 17 17 17 17

D/A A D/A A D/A A

live in sin, — Dam - na - tion, — It's a rock 'n' roll, — Dam -

8va—

B

17 17 17 17 17 17 17 17 17 17 17 17 17 17

16 (21) 16 (21)



D/A A D/A A

- na - tion, \_\_\_\_\_ Just a bun - dle of joy, \_\_\_\_\_ Dam -

Rhythm figure 4 end Rhythm figure 4

T A B

with Rhythm figure 4 (4 times)

D/A A D/A A D/A A

- na - tion, \_\_\_\_\_ You're a toy \_\_\_\_\_ for a boy, Dam - na - tion, \_\_\_\_\_ You got

D/A A Dam - na - tion, \_\_\_\_\_ A

dol - lars in your eyes, And they're chas - in' that pie \_\_\_\_\_

D/A A D/A A D/A A

\_\_\_\_\_ in the sky, Dam - na - tion, \_\_\_\_\_ Rock 'n' roll \_\_\_\_\_ dam -

D/A A D/A A

- na - tion. \_\_\_\_\_

## What Do You Do For Money Honey

Angus Young/Malcolm Young/Brian Johnson

The musical notation for Rhythm figure 1 is shown in a treble clef staff with a key signature of one sharp (F#). The notes are: E5 (quarter), G5 (quarter), D (quarter), A (quarter), E5 (quarter), and G5 (quarter). The guitar fretboard diagram below shows the fretting for these notes: E5 (open high E), G5 (open high G), D (2nd fret D), A (2nd fret A), E5 (open high E), and G5 (open high G). The diagram is divided into three measures corresponding to the first three notes, the next two notes, and the final note.

The musical score for "end Rhythm figure 1" consists of two staves. The top staff is a guitar melody in treble clef, featuring a key signature of two sharps (F# and C#). The melody is divided into three measures. The first measure contains a D major triad (D, F#, A) and is labeled "D" above it. The second measure contains an A major triad (A, C#, E) and is labeled "A" above it. The third measure contains an E5 power chord (E, G#) and is labeled "E5" above it. The bottom staff is a bass line in bass clef, also divided into three measures. The first measure contains a D major triad (D, F#, A) and is labeled "D" above it. The second measure contains an A major triad (A, C#, E) and is labeled "A" above it. The third measure contains an E5 power chord (E, G#) and is labeled "E5" above it. The text "end Rhythm figure 1" is written below the first measure of the bass line.

The musical notation for 'Rhythm figure 2' consists of a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The notes are: E5 (quarter), G5 (quarter), a tied D5 (half), E5 (quarter), D5 (quarter), and D5/C# (quarter). Below the staff is a fretboard diagram for the first five frets of the guitar. The diagram shows the following fret numbers for each string (from 6th to 1st string):

Fret	6th String	5th String	4th String	3rd String	2nd String	1st String
1						
2						
3						
4						
5						

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with Rhythm figure 2

E5 D5 D5/C# G5 D/F# D5 E5 D5 D5/C#

- in' the bars... rid - in' in cars; Nev - er gon - na give it for free. —

D5/E G5 D/F# D5 E5 D5 A/C# G5 D/F# D5/E

Your a - part - ment with a view on the fin - est a - ve - nue. Look -

Rhythm figure 3

E5 D5 A/C# E5 D5 A/C#

- in' at your beat on the street... You're al - ways push - in', shov - in', eat -

end Rhythm figure 3 with Rhythm figure 3

G5 D/F# D5/E E5 D5 A/C# E5

- is - fied with noth - in'. You bitch, — you must be get - tin' old. So stop your

D5 D5/C# G5 D/F# E5 D5 A5

love on the road, — All your dig - gin' for gold. — You make me won - der. Yes, I won -

Rhythm figure 4 end Rhythm figure 4 Rhythm figure 5

The musical score is written in D major (two sharps). It consists of a vocal line and a piano accompaniment line. The lyrics are: "in' the bars... rid - in' in cars; Nev - er gon - na give it for free. — Your a - part - ment with a view on the fin - est a - ve - nue. Look - in' at your beat on the street... You're al - ways push - in', shov - in', eat - is - fied with noth - in'. You bitch, — you must be get - tin' old. So stop your love on the road, — All your dig - gin' for gold. — You make me won - der. Yes, I won -". The score includes three rhythm figures: Rhythm figure 3 (a 4-measure pattern) and Rhythm figure 4 (a 4-measure pattern). The piano accompaniment includes chords and arpeggios corresponding to the lyrics.

der, I won-der. Hon-ey, —

end Rhythm figure 5 with Rhythm figure 1

D A E5 G5 D A

what-a ya do for mon-ey? —

with Rhythm Figure 1 (first 2 bars)

E5 G5 D A E5 G5 D A

Hon-ey, — what-a ya do for mon-ey? —

1. E5 D5 D5/C# G5 D/F# E5 D5 D5/C# G5 D/F# E5

2. You're lov -

with Rhythm figure 4 (2 times)

2. E5

What-a ya do for mon-ey, hon-ey, How do you get your kicks?



What-a ya do for mon-ey hon-ey, How do you get— your licks? Go!

The first system shows a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a guitar accompaniment in bass clef. The guitar part features a D5 chord in the first measure and a series of eighth notes in the second measure.

*rhythm guitar*  
A5 C5 D5 C5 A5 C5 D5 C5 A5

Rhythm figure 6

The second system continues the rhythm guitar part. It features a series of chords (A5, C5, D5, C5, A5, C5, D5, C5, A5) and a corresponding bass line with eighth notes. The label "Rhythm figure 6" is placed above the bass line.

Guitar solo

The third system features a guitar solo in treble clef. It includes a wavy line indicating a bend or vibrato in the first measure, followed by a series of eighth notes and a triplet. The bass line continues with eighth notes and a triplet.

C5 D5 C5 A5 C5 D5 C5 A5

end Rhythm figure 6

The fourth system continues the rhythm guitar part. It features a series of chords (C5, D5, C5, A5, C5, D5, C5, A5) and a corresponding bass line with eighth notes. The label "end Rhythm figure 6" is placed above the bass line.

The fifth system features a guitar solo in treble clef. It includes a wavy line indicating a bend or vibrato in the first measure, followed by a series of eighth notes and a triplet. The bass line continues with eighth notes and a triplet.







8va-----

G5 D/F# E5 D5 A5

with Rhythm figure 5

hold bend-----

8va-----

with Rhythm figure 1 (3 times)

E5 G5 D A- E5 G5 D A

Hon - ey, — what-a ya do for mon - ey? —

play 3 times  
(vocal and lead guitar  
ad lib second and third  
time through)

E5 G5 D A E5 G5

Hon - ey, — what-a ya do for mon - ey? — What ya

8va-----

with Rhythm figure 1 (first 2 bars)

B B

*rall.* D A

gon - na do? Ah, what you gon-na do?...

*8va-*

*rall.*

*E* *8va-*

*B* *R*

*(12)*

### Additional Lyrics

2. You're lovin' on the take, and you're always on the make,  
 Squeezin' all the blood outta men.  
 They're standin' in a queue, just to spend a night with you;  
 It's business as usual again.  
 You're always grabbin', stabbin', try'n' to get it back in.  
 But girl, you must be gettin' slow,  
 So stop your love on the road.  
 All your diggin' for gold,  
 You make me wonder,  
 Yes, I wonder, I wonder.



# Let There Be Rock

Ronald Scott/Angus Young/Malcolm Young

G5 E5 A5 E5 G5

Rhythm figure 1

play 4 times  
(vocal enters on  
fourth time through)

E5 A5 E5 G5 E5

In the be - gin - ning,

(play upstemmed notes on  
fourth time through)

end Rhythm figure 1

\*first three times only

Guitar tacet

Back in nine - teen fif - ty five, — Man did - n't know, 'bout a

rock 'n' roll — show, 'N' all that jive. — White man had the schmaltz, —

— Black man had the blues, — No one knew what they was



gon - na do, — But Tchai-kov - sky had the news. — He said "Let there be sound,"



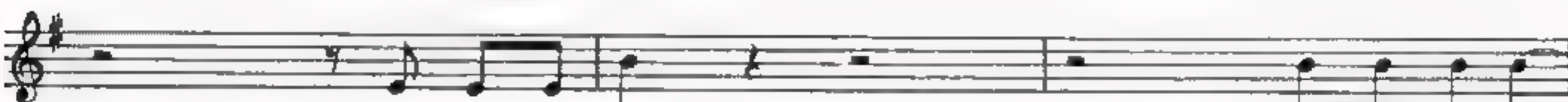
And there was sound.

"Let there be light,"



And there was light.

"Let there be drums,"



'N' there was drums.

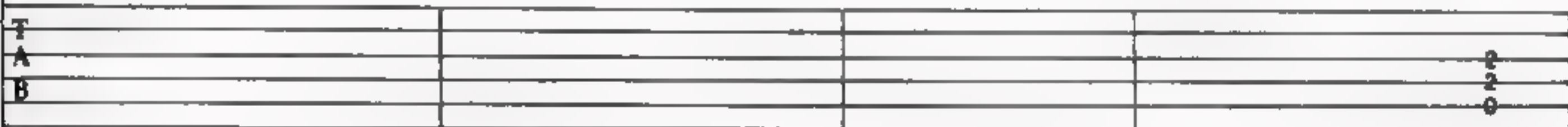
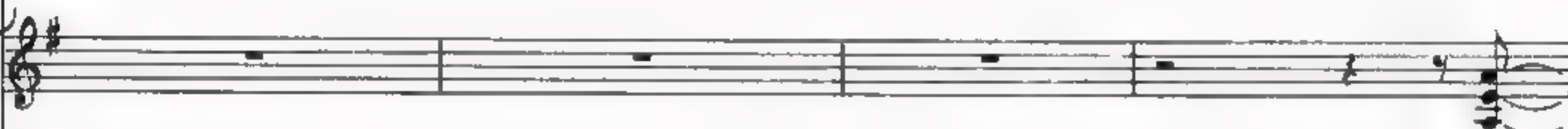
"Let there be gui -



tar,"

There was gui - tar.

Let there be rock. —



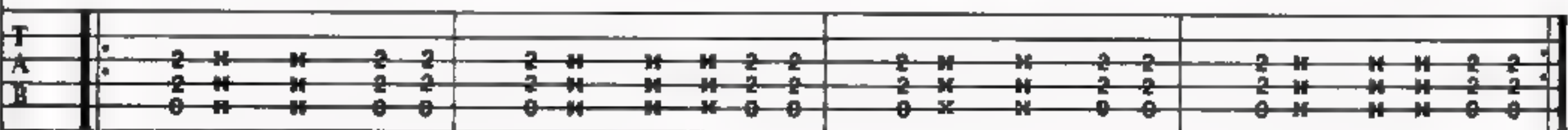
A5

(vocal tacet on repeat)



Rhythm figure 2

end Rhythm figure 2





Guitar solo

with Rhythm figure 2 (3 times)

B R

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is a simple, folk-like tune. The guitar accompaniment is written on a six-string guitar, with the top three strings (Treble) and bottom three strings (Bass) shown. The bass line is a simple, rhythmic accompaniment. The score is divided into four measures. The first measure contains the vocal melody and the guitar accompaniment. The second measure contains the vocal melody and the guitar accompaniment. The third measure contains the vocal melody and the guitar accompaniment. The fourth measure contains the vocal melody and the guitar accompaniment. The score is written in a clear, legible font.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of three staves, labeled T, A, and B, which are likely representing different parts of a three-part setting or a different instrument arrangement. The notes are written in a simplified manner, with some notes having numbers below them, possibly indicating fingerings or specific notes in a different scale.

B5

(with simile rhythm)

B

20

8va-

A5

T (22) 17 20 17 17 17 19 17 19 17 19

A 17 17 19 17 19 17 19

B

B B(9) B(9) B(9)

freely  
A7 A7sus4 8va- - 7 E7#9

N.H.

a tempo  
(G5) E5 A5 E5 G5 E5 A5 E5 G5 E5 play 4 times

with Rhythm figure 1 (4 times)

\*play on repeats only.

N.C.

And it came\_ to pass,\_ That Rock 'n' Roll\_ was born.\_ All a -

cross the land\_ ev - 'ry rock - in' band,\_ Was blow - in' up a storm. And the

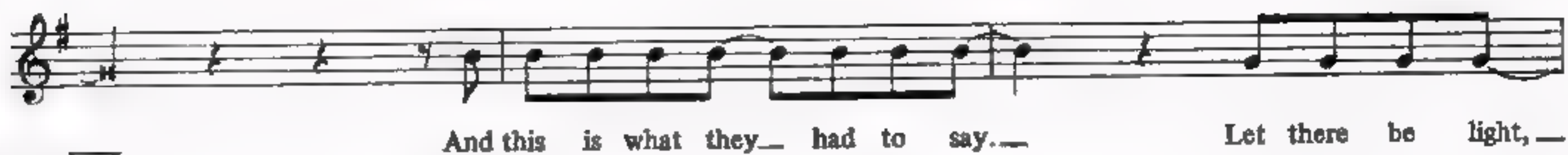
gui - tar man\_ got fa - mous, The busi - ness - man\_ got rich.\_ And in

ev - 'ry bar\_ there was a su - per - star, With a se - ven year itch.\_

There were fif - ty mil - lion fin - gers,

Learn - in' how\_ to play. And you could hear the fin - gers pick - in', \_





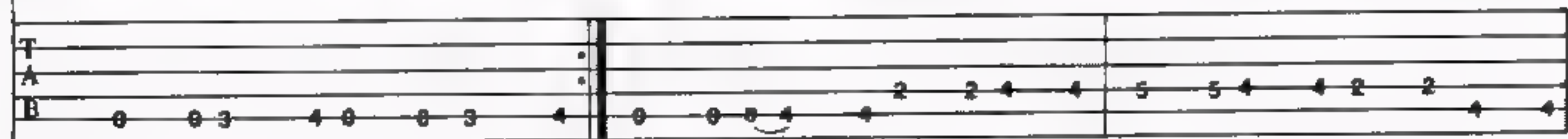
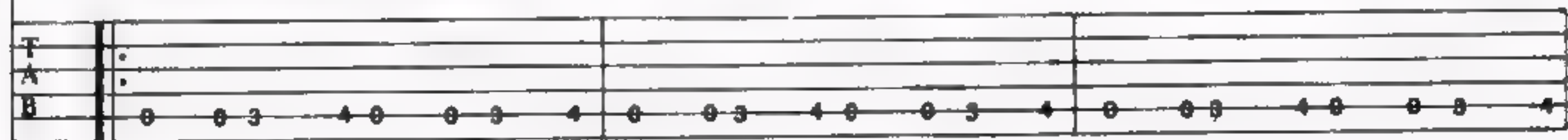
*(vocal tacet, guitar 2 enters on repeat)*



with Rhythm figure 2 (2 times)



with Rhythm figure 2 (3 times)



B5

*(with simile rhythm)*

A5

G5

*with feedback*

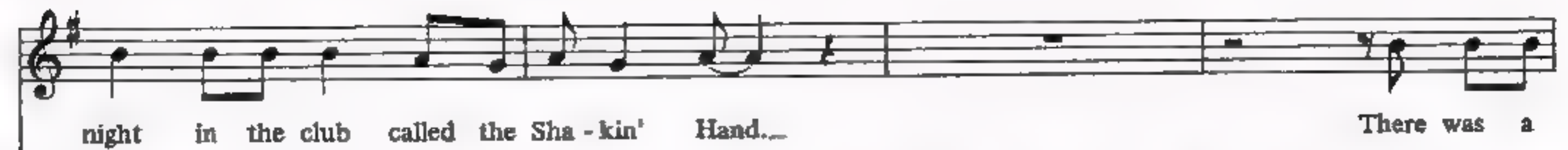
a tempo  
with Rhythm figure 1 (4 times)

*play 4 times  
(vocal enters on  
fourth time through)*

One



G5 E A5 E G5 E



Rhythm figure 3

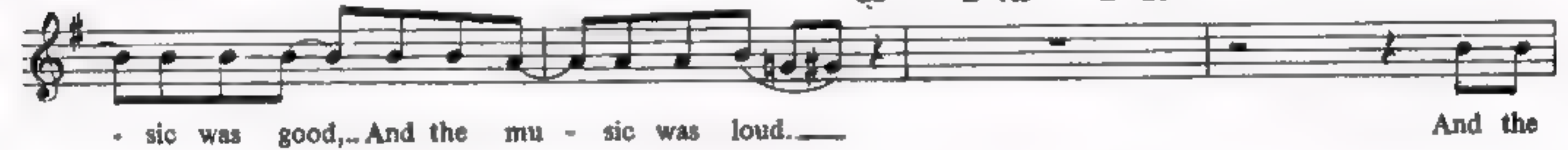
end Rhythm figure 3

N.C.  
with Rhythm figure 3 (3 times)

G5 E A5 E G5 E

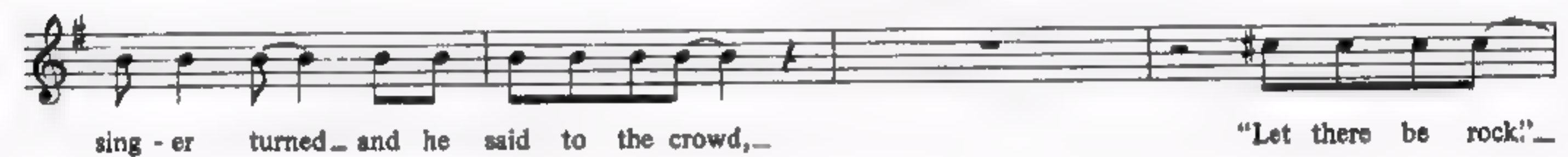


G5 E A5 E G5 E

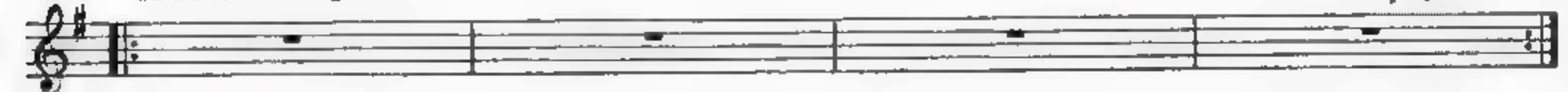


G5 E A5 E G5 E

A5



with Rhythm figure 2 (6 times)

*ad lib solo throughout**play 5 times*

B5 (with smile rhythm)

*smile**play 9 times*

E

B5

B



# High Voltage

93

Ronald Scott/Angus Young/Malcolm Young

*guitar 1*

E D5 A E D5

Rhythm figure 1

Tablature for guitar 1, first system:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
T	0 0	0		0 0	0
A	0 0	0	7	0 0	0
B	7 7	7	5	7 7	5

A E D5 A E

Tablature for guitar 1, second system:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
T		0 0	0		0 0
A	2 2	0 0	7	2 2	0 0
B	0	7 7	5	0	7 7

*guitar 2*

D5 A

Tablature for guitar 2:

String	Measure 1	Measure 2
T		
A		5
B		5

*guitar 1*

end Rhythm figure 1 Rhythm figure 2

Tablature for guitar 1, third system:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8	Measure 9	Measure 10
T	0		2	2	2 2	2	2	2	2 2	2
A	0	7	2	2	2 2	2	2	2	2 2	2
B	7	5	4	0	0 0	0	0	0	0 0	0



E

Well, you

*guitar 2 continues pattern over verse*

end Rhythm figure 2

Verse

D5

E

ask me 'bout the clothes I wear, — And you  
ask me why I like — to dance, — And you

Rhythm figure 3

end Rhythm figure 3

with Rhythm figure 3 (3 times)

D5

ask me why I grow my hair, —  
ask me why I like to sing, —

E5

And you ask me why I'm in a band. —  
And you ask me why I like to play. — I

D5 E

I dig do - in' one - night stands... And you wan - na see me do  
got to get my kicks some way. And you ask me what I'm all

D5 A

my thing, All you got - ta do is plug me in - to high,  
a bout. Come on, let me hear you shout. High,

with Rhythm figure 2

I said high ...  
I said high ...

Chorus  
A5 C5 D5 A5

High volt - age rock 'n' roll.

Rhythm figure 4

C5 D5 A5 C5

High volt - age rock 'n' roll.



High voltage, high voltage

D5 C5 D5

T  
A  
B

5 6 5 5 7 7 7 7 7 5 5 5 5 5 7

5 5 5 5 7 5 5 5 5 5 5 5 5 5 7

3 3 3 3 5 5 5 5 5 5 5 5 5 5 5

age, high voltage rock 'n' roll.

C5 G5 D A5

T  
A  
B

7 7 7 7 5 5 5 5 5 5 5 5 5 5 5

7 7 7 7 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

end Rhythm figure 4

with Rhythm figure 2 To Coda 1. E

Well, you

T  
A  
B

2. Guitar solo E D5 A E D5

with Rhythm figure 1

B B R B B B

T  
A  
B

14 (16) 12 12 14 (16) 14 12 14 14 12 14 (16) 12 15 (17) 15 (17)





# Flick Of The Switch

Brian Johnson/Angus Young/Malcolm Young

A5 C5 D5

A5 C5 D5

A5 C5 D5 A5 C5 D5

Rhythm figure 1 end Rhythm figure 1

A5 C5 D5

Well, there's a  
She gon - na

with Rhythm figure 1 (3 times)

A5 C5 D5 A5 C5 D5

love blow gone you down on all sky mine, high, Su - i - ci - dal  
Flash the eye, e -

A5 C5 D5

volt - age line, She sends sig - nals out - ta dis - tress, -  
- lec - tri - fy, A pow'r force you should feel, -

A5 C5 D5

She de - vil, she e - vil. She got ya reel - in' on a  
She de - vil, she e - vil. She got ya scream - in' on a

Am D5

rock - in' ma - chine, } With a flick of the switch, - With a  
light - nin' ma - chine, }

Rhythm figure 2



Am D G5 D Am

flick of the switch, — She blow — ya sky high. With a flick of the switch, —

end Rhythm figure 2 with Rhythm figure 2 (first 2 bars)

2. G5 D G D G D

Give you pain, — Blow your brain. —

Guitar solo

tr

tr

5 7

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is in 4/4 time. The guitar line is written on a single staff with a treble clef and a key signature of one flat. It features a simple harmonic accompaniment with a bass line and a treble line. The lyrics "The Rose Tree" are written below the vocal line. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The guitar line includes a capo position of 5, indicated by a "5" above the staff. The score is written in a clear, legible font.

Am C D

3 6

Am C D

B U.B. U.B. U.B.

10 10 10

12 (14) 12 (14) 15 (17)

8va- Am C D

3

B B B

T 17 17 17 20 17 20 17 17 20 22

A 17 19 (20) 19 (21) 19 20 19 17 17 17

E 19 19 19 19 19



A C D

Flick the switch, \_ Flick the switch, \_

8va-1 6

P.H. B

Am D5

With a flick of the switch, \_ She blow \_ ya sky high. With a

with Rhythm figure 2

Am D G5 D with Rhythm figure 2 (first 2 bars) Am

flick of the switch, \_ She can \_ sat - is - fy. \_ With a flick of the switch, \_ She gon - na

D Am D G D

burn you \_ down. With a flick of the switch, \_ Raise \_ to the ground. With a

Am D Am

flick of the switch, With a flick of the switch,

with Rhythm figure 2 (2 times) *hold bend*

8va-----

T A B

B 7 (9) (9) 7 B 15 (17) 15 B 15 (17)

D G5 D Am D

Flick of the switch, She gon-na give you\_\_ pain.\_

8va-----

T A B

B 15 (17) 15 (17) 13 14 14

Am D G5 D

Flick of the switch, She's gon - na blow your brain.\_\_\_\_

8va-----

T A B

B 15 (17) 12 12 B 15 (17) 12 B 15 (17) B 20 (22)



D G D G D

Blow your brain, —

8va-----

T 17 20 (22) 20 17 B 20 (22) R 20 17 17 17 20 20 17 20 19 17 19 (21) B

G D D Am C

She's gon - na put the

8va-----

T 20 19 (21) 19 (21) B 19 17 19 19 0 B (10) 5 8 7 (9) 5 7 5 (5)

D A5

lights out on you.

T B B R 5 17 5 2 2 0

# The Jack

Ronald Scott/Angus Young/Malcolm Young

First system of musical notation for "The Jack". It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in a single line. Above the staff, there are four measures, each labeled with a letter: B, A, B, A. Below the staff, there are three measures of bass line notation, each corresponding to one of the first three measures of the melody. The bass line notation is written in a single line with a key signature of three sharps and a 4/4 time signature. The bass line notation is written in a single line with a key signature of three sharps and a 4/4 time signature.

Second system of musical notation for "The Jack". It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in a single line. Above the staff, there are four measures, each labeled with a letter: B, A, E, B. Below the staff, there are three measures of bass line notation, each corresponding to one of the first three measures of the melody. The bass line notation is written in a single line with a key signature of three sharps and a 4/4 time signature. The bass line notation is written in a single line with a key signature of three sharps and a 4/4 time signature.

Third system of musical notation for "The Jack". It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in a single line. Above the staff, there are four measures, each labeled with a letter: Verse, 3, E, 3. Below the staff, there are three measures of bass line notation, each corresponding to one of the first three measures of the melody. The bass line notation is written in a single line with a key signature of three sharps and a 4/4 time signature. The bass line notation is written in a single line with a key signature of three sharps and a 4/4 time signature.

She gave me the queen, she gave me the king, She was wheel-in' and

Rhythm figure 1



deal - in', just do - in' her thing. She was hold - ing a

The first system of the musical score. The vocal line (treble clef) contains three triplet figures. The piano accompaniment (treble and bass clefs) features chords and single notes. The bass line (bass clef) has a simple harmonic accompaniment with notes 2, 2, 4, 5.

pair, but I had to try, Her deuce was

The second system of the musical score. The vocal line (treble clef) contains a triplet figure. The piano accompaniment (treble and bass clefs) features chords and single notes. The bass line (bass clef) has a simple harmonic accompaniment with notes 2, 2, 4, 5.

wild, but my ace was high. But

The third system of the musical score. The vocal line (treble clef) contains a triplet figure. The piano accompaniment (treble and bass clefs) features chords and single notes. The bass line (bass clef) has a simple harmonic accompaniment with notes 2, 2, 4, 5.

how was I to know that she'd been dealt with be - fore, — Said she

The fourth system of the musical score. The vocal line (treble clef) contains a half note. The piano accompaniment (treble and bass clefs) features chords and single notes. The bass line (bass clef) has a simple harmonic accompaniment with notes 2, 2, 4, 5.

nev - er had a full house, — but I should have known, From the

The first system of the musical score. The vocal line (treble clef) features two triplet markings over the notes. The piano accompaniment (treble and bass clefs) consists of chords and single notes. The lyrics are: "nev - er had a full house, — but I should have known, From the".

A ta - too on her left leg, and the gar - ter on her right, She'd

The second system of the musical score. The vocal line (treble clef) has a fermata over the word "too". The piano accompaniment (treble and bass clefs) continues with chords and single notes. The lyrics are: "A ta - too on her left leg, and the gar - ter on her right, She'd".

have the card to bring me down if she played it right, She's got the

end Rhythm figure 1

The third system of the musical score. The vocal line (treble clef) has a triplet marking over the notes. The piano accompaniment (treble and bass clefs) continues with chords and single notes. The lyrics are: "have the card to bring me down if she played it right, She's got the". The system ends with the instruction "end Rhythm figure 1".



## Chorus

E

jack, she's got the jack, she's got the

jack, she's got the jack, she's got the

jack, she's got the jack, she's got the

jack, she's got the jack, she's got the



**B** **A** *To Coda II* (third time)

jack, jack, jack, jack, jack, jack, jack, she's got the

**E** *To Coda I* (first 2 times) **B** *Guitar solo*

jack.

**E** with Rhythm figure 1 (2 times)

**B** **B R** **B** **B B** **R**

**A**

**B R** **B** **B B**



First system of musical notation. Treble staff contains a melodic line with various notes and rests. Bass staff contains a guitar accompaniment with various notes and rests. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The treble staff has a melodic line with various notes and rests. The bass staff has a guitar accompaniment with various notes and rests.

Second system of musical notation. Treble staff contains a melodic line with various notes and rests. Bass staff contains a guitar accompaniment with various notes and rests. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The treble staff has a melodic line with various notes and rests. The bass staff has a guitar accompaniment with various notes and rests.

Third system of musical notation. Treble staff contains a melodic line with various notes and rests. Bass staff contains a guitar accompaniment with various notes and rests. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The treble staff has a melodic line with various notes and rests. The bass staff has a guitar accompaniment with various notes and rests.

Fourth system of musical notation. Treble staff contains a melodic line with various notes and rests. Bass staff contains a guitar accompaniment with various notes and rests. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The treble staff has a melodic line with various notes and rests. The bass staff has a guitar accompaniment with various notes and rests.

Pok - er face was her name, pok - er face was her

na - ture, Pok-er straight was her game, if she knew she could get you. She played 'em

fast, and she played 'em hard, She could close her eyes, and feel ev-'ry

card. But how was I to know, that she'd been shuf-fled be-fore, Said she'd

nev-er had a roy-al flush, but I should have known, That

all the cards were com-in', from the bot-tom of the pack, And if I'd

known what she was deal-in' out, I'd have dealt it back. She's got the

*D.S. al Coda I*

Coda I

*play chorus 3 times (take Coda II third time)*

She's got the

Coda II

jack.

*ritard*

Final musical notation with chords F and E.



# Rock n' Roll Ain't Noise Pollution

Angus Young/Malcolm Young/Brian Johnson

The musical score is written for guitar in E major (three sharps) and 4/4 time. It consists of three systems of music, each with a treble and bass staff. The first system is labeled with chords (E), (A), and (E) above the staff. The second system is labeled with (A), (E), and (A), with the instruction 'play 3 times' above the staff. The third system is labeled with (E), (A), and (E). The bass staff includes fret numbers (0, 1, 2, 3, 4) and a double bar line with repeat dots. The treble staff includes various musical notations such as eighth notes, quarter notes, and chords.

*Spoken. Hey, there, all you middle men. Throw away your fancy clothes. And while you're out there sittin' on a fence, so get off your ass and come down here, 'cause rock 'n' roll ain't no riddle, man. To me it makes good, good sense.*

E5 A G5 E

Rhythm figure 1

A G5 E5 A G5

E A G5 E5

end Rhythm figure 1

A E A

1. Hea - vy de - ci - bels are play - in' on my gui - tar. We got vi - bra - tions com - in' up from the floor..

Rhythm figure 2



Well, just list - 'nin' to the rock that's giv - in' too much noise. — Are you

E A

end Rhythm figure 2

deaf, you wan - na hear some — more. — We're just

E A

end Rhythm figure 2

talk - in' a - bout the fu - ture, — For - get a - bout the past. — It'll

E5 D5/A B E5

3

al - ways be with us, — It's nev - er gon - na die,

*D5/A* *B*

The first system of music features a vocal melody line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "al - ways be with us, — It's nev - er gon - na die,". Above the melody, the chords *D5/A* and *B* are indicated. Below the melody is a piano accompaniment line in treble clef, and below that is a guitar fretboard diagram showing fingerings for the bass and treble staves.

nev - er gon - na die. Rock 'n' roll — ain't noise pol - lu -

*E5* *A* *G5*

with Rhythm figure 1

The second system continues the vocal melody with the lyrics "nev - er gon - na die. Rock 'n' roll — ain't noise pol - lu -". Chords *E5*, *A*, and *G5* are marked above the melody. Below the piano accompaniment, the text "with Rhythm figure 1" is written. The guitar fretboard diagram shows the continuation of the previous system's patterns.

- tion. Rock 'n' roll — ain't gon - na die. — Rock 'n' roll —

*E5* *A* *G5* *E* *E5*

1. ain't noise pol - lu - tion. Rock 'n' roll, — it will sur - vive. —

*A* *G5* *E5* *A* *G5* *E*

2. — ain't noise pol - lu — tion. Rock 'n' — roll — is just rock 'n' roll. —

The third system contains two musical phrases. The first phrase has the lyrics "- tion. Rock 'n' roll — ain't gon - na die. — Rock 'n' roll —" with chords *E5*, *A*, *G5*, *E*, and *E5* above it. The second phrase is a first ending: "1. ain't noise pol - lu - tion. Rock 'n' roll, — it will sur - vive. —" with chords *A*, *G5*, *E5*, *A*, *G5*, and *E* above it. A second ending follows: "2. — ain't noise pol - lu — tion. Rock 'n' — roll — is just rock 'n' roll. —" with the same chord sequence. The guitar fretboard diagram shows the progression of chords.

Guitar solo

*B* *R*

The final system is a guitar solo section. It begins with a treble clef staff labeled "Guitar solo". Below it is a guitar fretboard diagram. The chords *B* and *R* are indicated above the solo line. The diagram shows a sequence of notes and fingerings for the guitar solo.



First system of musical notation. The treble staff shows a melodic line with notes and rests, including a wavy line indicating a tremolo. The bass staff shows a bass line with notes and rests. Chord symbols E, A, E, and A are placed above the treble staff.

Second system of musical notation. The treble staff shows a melodic line with notes and rests, including a wavy line indicating a tremolo. The bass staff shows a bass line with notes and rests, including a wavy line indicating a tremolo. Chord symbols E and A are placed above the treble staff. The word "hold bend" is written above the bass staff.

Third system of musical notation. The treble staff shows a melodic line with notes and rests, including a wavy line indicating a tremolo. The bass staff shows a bass line with notes and rests, including a wavy line indicating a tremolo. Chord symbols E, G, and A are placed above the treble staff. The word "hold bend" is written above the bass staff.

Fourth system of musical notation. The treble staff shows a melodic line with notes and rests, including a wavy line indicating a tremolo. The bass staff shows a bass line with notes and rests, including a wavy line indicating a tremolo. Chord symbols E, D/A, and A are placed above the treble staff. The word "hold bend" is written above the bass staff.

B E D/A A

8va

hold bend

E5

Rock 'n' roll

8va

with Rhythm figure 1 (first 4 bars) (3 times)  
ad lib guitar solo (16 bars)

A G5 E5 A G5 E

ain't noise pol - lu - tion. Rock 'n' roll ain't gon - na die.

E5 A G5 E5

Rock 'n' roll ain't no pol - lu - tion. Rock and

A G5 E E5 A G5

roll, it will sur - vive. Rock and roll ain't no pol - lu -



tion. Rock and roll it'll nev - er die. Rock and

roll ain't no pol - lu - tion. Rock and roll. Ah, rock 'n' roll

is just a rock 'n' roll, yeah!

### Additional Lyrics

2. I took a look inside your bedroom door,  
 You looked so good lyin' on your bed.  
 Well, I asked you if you wanted any rhythm and love,  
 You said you wanna rock 'n' roll instead.  
 We're just talkin' about the future,  
 Forget about the past,  
 It'll always be with us,  
 It's never gonna die, never gonna die.

# Dirty Deeds Done Dirt Cheap

Bon Scott/Malcolm Young/Angus Young

E G5 E A5 E D5/A E *play 3 times*

Rhythm figure 1 end Rhythm figure 1

with Rhythm figure 1 (first 3 bars) G5 E A5 E D5/A E D5 E

If you're

hav - in' trou - ble with the high school head, He's giv - in' you the blues.

Rhythm figure 2 with feed back

D E

You wan - na grad - u - ate but not in 'is bed,

with Rhythm figure 2 (2 times)

end Rhythm figure 2



Here's what you got - ta do. ——— Pick up the phone, I'm

al - ways home, Call me an - y - time. Just ring

three six\_ two, four\_ three six\_ o, I lead a life of crime...

Rhythm figure 3 end Rhythm figure 3

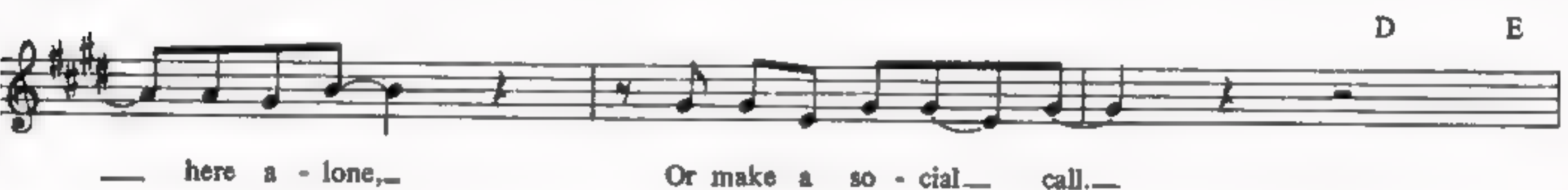
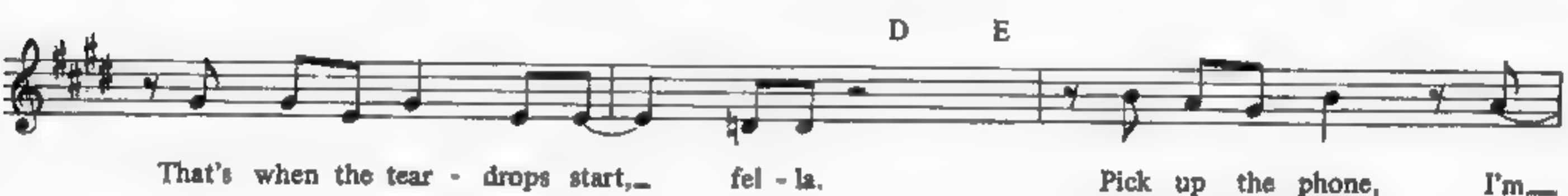
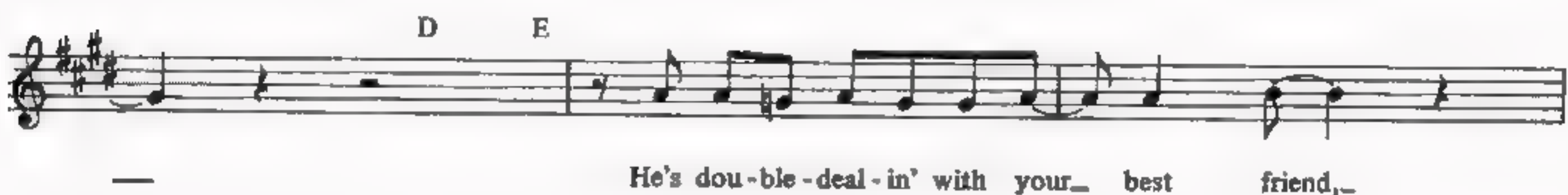
Dirt - y deeds... done dirt cheap. Dirt - y deeds... done dirt cheap.

Dirt - y deeds... done dirt cheap. Dirt - y deeds... and they're

To Coda



with Rhythm figure 2 (3 times)



with Rhythm figure 3





A5 G5 A5 E

Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_ and they're

The first system of music contains three measures. The vocal line (treble clef) has lyrics: "Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_ and they're". The piano accompaniment (treble clef) provides harmonic support. The guitar part (bass clef) features chords and a long sustain mark over the final measure.

B A

done dirt cheap.

Guitar solo

hold bend

B R

The second system continues the vocal line with the lyrics "done dirt cheap.". It includes a guitar solo section marked with a wavy line and a "hold bend" instruction. The system concludes with a measure marked "R".

B A B

B B

The third system continues the guitar solo with various techniques like bends and vibrato. It includes measures marked with "B" and "A".

A B

3 3 3

The fourth system continues the guitar solo with triplets and other techniques. It includes measures marked with "A" and "B".

Handwritten musical notation for the first system. The treble clef staff shows a melodic line starting with a wavy line, followed by a series of eighth notes with slurs. Above the staff, there are handwritten notes: a wavy line, a 'D' with a wavy line, and a series of eighth notes. The bass clef staff shows a series of eighth notes with slurs, labeled 'B' and 'R'. Below the bass clef staff, there is a series of eighth notes with slurs, labeled 'with Rhythm figure 1'.

Handwritten musical notation for the second system. The treble clef staff shows a series of eighth notes with slurs. The bass clef staff shows a series of eighth notes with slurs.

Handwritten musical notation for the third system. The treble clef staff shows a series of eighth notes with slurs. The bass clef staff shows a series of eighth notes with slurs, labeled 'with Rhythm figure 1 (first 3 bars)'.

Handwritten musical notation for the fourth system. The treble clef staff shows a series of eighth notes with slurs, labeled '8va-'. The bass clef staff shows a series of eighth notes with slurs.



done dirt cheap. Dirt - y deeds\_ and they're done dirt cheap.



G5 E A5 E E D E

Con - crete shoes, cy - a - nide, T. N. T. done dirt cheap.

Rhythm figure 4

end Rhythm figure 4

with Rhythm figure 4

Neck - ties, con - tracts, high volt - age, done dirt cheap.

G E A

Dirt - y deeds, they're read - y to send him

Rhythm figure 5

E D E

on the cruise, done dirt cheap. Dirt - y deeds, dirt -

with Rhythm figure 5

end Rhythm figure 5

D E

- y deeds, dirt - y deeds, done dirt cheap. Yeah!



# For Those About To Rock (We Salute You)

Angus Young/Malcolm Young/Brian Johnson

*guitar 2*  
B 8va----- Bm B5 Bsus4

Rhythm figure 1 end Rhythm figure 1

*guitar 1*  
B5 G5 D/F# E

with Rhythm figure 1 (4 times)

B5 G5 D/F# E

B5 B5/A G5 D/F# E5

B5 B5/A G5 D/F# E

The musical score is written for guitar 1 and guitar 2. Guitar 2 plays a high-pitched, sustained chord (B 8va) in the background. Guitar 1 plays a series of chords and notes: B5, G5, D/F#, and E. The rhythm figure 1 is a four-measure pattern that is repeated four times. The fret numbers for the bass staff are: 4, 4, 2 for the first system; 4, 4, 2 for the second system; 4, 4, 2 for the third system; and 4, 4, 2 for the fourth system.







D/F# E B5 B5/A G5

To the gui - tar bite. — Yeah, yeah, —

D/F# E B D/A A E

Oh! — Stand up and be coun - ted, For

Rhythm figure 4

T A B

3 3 3 2 2 1

2 2 2 2 2 2

4 4 4 4 4 4

0 0 0 0 0 0

G5 E B D/A A E

what you are a - bout to re - ceive. — We are the deal - ers, We'll

end Rhythm figure 4 with Rhythm figure 4 (3 times)

T A B

3 3 3 2 2 1

2 2 2 2 2 2

4 4 4 4 4 4

0 0 0 0 0 0

G5 E B D/A

give you ev - 'ry - thing you need. — Hail, hail to the  
rock at dawn on the

A E G5 E

good times, 'Cause rock has got the right of way. — We  
front line, Like a bolt right out - ta the blue. — The

B D/A A E

ain't no leg - end, ain't no cause, — We're just liv - in'  
sky's a - light with gui - tar bite, — Heads will roll and



with Rhythm figure 2 (2 times)

G5 E B5 B5/A G5

for\_\_ to - day. }  
rock\_\_ to - night. }

For those a - bout\_\_ to rock, We sa -

D/F# E

lute you. —

For those a - bout\_\_ to rock,

G5 D/F# E

We sa - lute you. — We

2. with Rhythm figure 3  
B5 B5/A

those a - bout\_\_ to rock, We sa - lute you. — For

with Rhythm figure 2  
B5 B5/A

those a - bout\_\_ to rock, We sa - lute you, — yes we do. For

B5 B5/A G5 D/F# E

those a - bout\_\_ to rock, We sa - lute you. —

hold bend- — — — — —

B

10 (12)

Ah, sa - lute!

(12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12)



## Guitar solo

Chords: A, D/A, A, G, D, A, D/A, A

Chords: G, D, A, D/A, A

Chords: G, D, A, D/A, A

Chords: G, D, A, D/A, A

8va-----

hold bend-----4

Chords: G, D, A, D/A, A

8va-----

G D A D/A A G D

8va-

T 10 12 (13) 12 10 11 10 10 12 (14) 10 12 (13) 8 8 9 7 5 7

A B

A D/A A G D B D/A

We're just a bat-ter-y for hire with a

8va-

with Rhythm figure 4 (2 times)

T 5 7 7 7 20 (22) 20 (22) 20 (22) 20 (22)

A B B B

B

A E G5 E B D/A

gui-tar fire, Read-y and aimed at you. Pick up your balls and

T A B

A E G5 E

load up your can-non, For a twen-ty-one gun sa-lute. For

T A B

B5 G5 D

those a-bout to rock, Fire! We sa-lute

T A B

U.B. U.B. U.B.

T 4 4 2 10 (12) 10 (12) 6 (11)

A B



A B5

you. Oh, for those a - bout to rock,

U.B.

T 5 7 (9)

A 7 (9)

B 2

G5 D A B5

We sa - lute you. Those a - bout to rock, Fire!

U.B. U.B. U.B. U.B.

T 8 10 (12) 8 10 (12) 7 (11) 5 (9)

A 10 (12) 10 (12) 9 (11) 5 (9)

B 2

G5 D A B5

We sa - lute you. Ow!

8va

U.B. U.B. U.B. U.B.

T 10 10 (15) 10 10 (15) 14 (19) 12 (17)

A 10 (15) 10 (15) 14 (19) 12 (17)

B 2

G5 D

Fire! We sa -

8va

U.B. U.B. U.B. U.B. U.B.

T 10 10 (16) 10 10 (16) 10 10 (15) 10 10 (15) 10 10 (15)

A 10 (16) 10 (16) 10 (15) 10 (15) 10 (15)

B 2

A B5

- lute \_\_\_\_\_ you. \_\_\_\_\_

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) 7 (12) 7 (12) 7 (12)

T A B

G5 D A

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

10 (12) 7 (12) 7 (12) 10 (12) 10 (12) 10 (12) 5 (9) 5 (9)

T A B

B5 G5 D

We sa - lute \_\_\_\_\_ you. Come on, \_\_\_\_\_

8va-----

U.B. U.B. U.B.

10 (12) 10 (12) 10 (12)

T A B



A B5

Oh! For those a - bout\_ to rock,

8va-----

U.B. 12 17

hold bend B B

G5 D A B5

We sa - lute you. For those a - bout\_ to rock,

hold bend B B

1. G5 D A

We sa - lute you. For

hold bend B B hold bend --4 B B B

2. A B5

-- you. Shoot! Shoot!

B B B B B B B



The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on a single staff, with chords G5, D, and A indicated above it. The second system consists of three staves labeled T (Tenor), A (Alto), and B (Bass). The Tenor staff begins with a 9 (11) fingering, while the Alto and Bass staves contain numerical fingerings (7, 10, 7, 10, 7, 6, 7, 6) and a final 7. The piece concludes with a double bar line.

Musical score for the piece "Shoot!". The score is written for guitar and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a melodic line with a wavy line indicating a vibrato effect. The vocal line includes the lyrics "Shoot!" and "Shoot!". The guitar part includes a wavy line indicating a vibrato effect. The guitar part includes a wavy line indicating a vibrato effect. The guitar part includes a wavy line indicating a vibrato effect.

[illegible]

The musical score for "The Wind" by The Beatles is presented in three staves. The top staff is for guitar, showing a sequence of chords: G5, D, A, and B5. The middle staff is for vocal, featuring a melody with various notes, rests, and a triplet of eighth notes. The bottom staff is for bass, showing a sequence of notes and rests, with a "hold bend" instruction. The score is in the key of D major (indicated by two sharps) and 4/4 time.

**Guitar:** G5, D, A, B5

**Vocal:** 8va- (octave up), melody with notes and rests, including a triplet of eighth notes.

**Bass:** T 17 15, A 16, B 14, 12, 15 (17), 14 12, 15 15, 12 14 12, B 15 17 (19), 17, (19) (19) (19) (19) (19) (19) (19) (19) 17 17 15, R



G5 D A G5 D

We sa - lute you. We sa - lute

8va

3

B 17 (19) B 17 (19) B 17 (19) B 17 (19) 17 14 B 17 (19) B 17 (19) B 17 (19)

T  
A  
B

A G5 D A

you. We sa - lute you.

8va

3

B 22 (24) 22 18 B 22 (24) 22 (24) U.B. 15 17 (19) U.B. 14 16 (18) U.B. 10 12 (14)

T  
A  
B

B5 A5 G5 D/F# E B5

Fire!

T  
A  
B



# AC/DC

**Back In Black.  
Dirty Deeds Done Cheap.  
Flick Of The Switch.  
For Those About To Rock (We Salute You).  
Heatseeker.  
Hell Ain't Such A Bad Place To Be.  
Hells Bells.  
High Voltage.  
Highway To Hell.  
The Jack.  
Let There Be Rock.  
Let's Get It Up.  
Problem Child.  
Rock n' Roll Ain't Noise Pollution.  
Rock n' Roll Damnation.  
Touch Too Much.  
What Do You Do For Money Honey.  
Who Made Who.  
Whole Lotta Rosie.  
You Shook Me All Night Long.**

Order No. AM 76688  
US ISBN 0.8256.2562.3  
UK ISBN 0.7119.1975.5

